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I’m not
built to
just be a
mother



**Jessica Raine: the Call the Midwife star
shows her dark side**

cover story

'There are things that happened to my family that are unforgivable'

Jessica Raine, star of Call the Midwife, tells Ed Potton about tabloid scandals, the difficulties of motherhood and her creepy new TV horror, The Devil's Hour

Tkind of lost the ability to sleep on this job," Jessica Raine says of her role in *The Devil's Hour*, the skin-crawling new horror-thriller series from Amazon. "There's really, really nasty stuff that goes on." The star of *Call the Midwife* plays Lucy, a single mother who wakes up at 3.33am every night, scared silly by a nightmare of shotguns and thumbscrews. Lucy's waking life isn't much better: she has a schizophrenic mother, a mysterious connection to a serial killer played by Peter Capaldi and a creepy young son who "never cries, never laughs, never gets mad" and stands over her bed while she sleeps.

During the shoot in Hampshire, Amazon, which clearly has more money than it knows what to do with, put Raine up in a four-bedroom house that was far too big for her. "I was rattling around in this house on my own, hearing unfamiliar noises, freaking myself out and not being able to sleep," she says over an oat latte at the Ham Yard Hotel in central London. Things didn't get much better when her husband, the actor Tom Goodman-Hill, and their three-year-old son came to keep her company. One night her boy "came creeping into my room and stroked my face when I was asleep", she says. "At 3.33 in the morning." Brrr. Talk about taking your work home with you.

Such spooky art/life shenanigans were "really good for the character", admits Raine, 40. The Herefordshire-born actress made her name as the dutiful Jenny Lee in *Call the Midwife* but since then she has done her best to scuzz up that wholesome image. Her CV is now full of convincingly troubled and knowing women: a boozy, bed-hopping army wife in *The Last Post*, the sardonic Julia in *Patrick Melrose* and a pair of Tudor schemers in *Wolf Hall*.

Jessica Raine, right, and as Jane Rochford in the BBC adaptation of *Wolf Hall*, below

and *Becoming Elizabeth*. Now we have Lucy in *The Devil's Hour*, a hard-bitten social worker who is still sleeping with her ex-husband and has a nice line in gallows humour. After a fraught work meeting with an abusive client she turns to a colleague and says with faux brightness: "It's always nice to meet new people!"

The six-part series was created by Tom Moran and its executive producers include the *Doctor Who* power couple Steven Moffat and Sue Vertue. It's stuffed with Time Lord connections — Raine appeared in the show in 2013 and played Verity Lambert, the first producer of *Doctor Who*, in the biographical film *An Adventure in Space and Time*. Then, of course, there is Capaldi, a former Doctor himself. Lucy's confrontation with Gideon, the killer he plays, involved "ten days in a windowless cell that was mirrored so you see hundreds of new Peters". Gideon was "very sad, but then flips quickly to a menacing, deadly presence. You just don't know which one you're gonna get."

Raine prepared for the role by "getting creeped out" by TV shows such as *Lost* and *The Leftovers* and books such as Henry James's *The Turn of the Screw* and Sarah Waters's *The Little Stranger*. Those last two feature "odd kids", she notes, as does *The Devil's Hour*, which owes much of its fear factor to the unsettling impassivity of Benjamin Chivers as Lucy's son, Isaac. "He was really bubbly and then he'd switch on Isaac and be really chilling," she says. "He is going to go so far, it's ridiculous. He was, like, 'I've got an audition tomorrow with Ridley Scott to play Joaquin Phoenix and Jodie Comer's son.'" I was, like, 'You're gonna get it.' And he did." (The film was *Napoleon*, in which Phoenix is taking the title role and Josephine is now being played by Vanessa Kirby, not Comer.)

Raine has worked with Scott herself, having played a small role in his *Robin Hood* opposite Russell Crowe. "Ridley whispered in my ear, 'Can you produce

COVER: GREGORY PACE/SHUTTERSTOCK, BELOW: ZAC FRACKELTON FOR THE TIMES; PRIME VIDEO; BBC



tears?'" she says with a shudder. "It's my nemesis in acting. Every f***ing trailer you see, there's a woman with beautiful tears. I'm a really ugly crier." That's to her credit, I think — this is an actress unafraid of being raw or messy.

Her take on motherhood is certainly unvarnished. Having a child has made it easier to play mothers, she thinks, but also to question the maternal instinct. "Could I continue parenting my child who gave me nothing?" she says of Lucy, who has split from her husband because he couldn't face the challenge of bringing up Isaac. "I don't

farm in the Welsh borders. "It was a gritty upbringing and I had an incredible amount of freedom to roam," she says. "I really mourn that." There is nothing flashy about her family: when *Who Do You Think You Are?* approached her to do an episode she was rejected because her ancestors were "farmer after farmer after farmer".

Yet there is a dark edge to some of her stories, which has surely helped her acting. She talks about the abandoned house next to her childhood home: "There was no electricity, peeling wallpaper, meat hooks in the ceiling — it was just so pregnant with atmosphere." Her bedroom backed on to the empty house and she became convinced that there was "a presence in my room, a woman kneeling by my bed and praying. I was so anxious about it that I moved into my sister's bedroom."

So in addition to the farmer's directness there was an early sense of drama — her mother had been a dancer before retraining as a nurse. Even so, Raine was rejected by every drama school she applied to. She spent a year travelling and teaching English in Thailand and reapplyed, getting into the Royal Academy of Dramatic Art. Even after graduation she lacked confidence but she thinks she benefited from being a "late bloomer".

"I would have f***ed it up if I'd been famous at 18," she says. "I was scrambling about for a really long time



Crying is my nemesis in acting. I'm a really ugly crier

know if this reflects badly on me, but part of me is, like, 'Well, I don't blame you,'" she says with a half-smile. Raine clearly loves being a mum but she is refreshingly unsentimental about it. Her husband did the bulk of the childcare last year, she says. "I'm so much happier working. I definitely am not built to just be a mother. I need other stuff as well."

Her aversion to nonsense must partly come from growing up on a



Raine with Peter Capaldi in *The Devil's Hour*. Below: in *Call the Midwife* with Selin Hizli, left

her favourites, was "definitely a reaction" to *Midwife*, she says. "Can't deny it. She was really louche, drunk, promiscuous, just so much fun."

As was her stint in *Line of Duty*, even though her character, DC Georgia Trotman, was thrown off a balcony after one episode. The cast were very welcoming. Raine says: "I remember having a really fun night out in Belfast. Martin Compston got wasted."

Less fun was the "horrific" stage fright she had doing *Roots* at the Donmar Warehouse in 2013. "The part is bigger than Hamlet and I was shooting the third series of *Call the Midwife* at the same time," she says. "Something cracked." It struck at the same time every night: "At the beginning of this three-page speech. I was shaking." Did the other actors notice? "Yes, because I started hanging on to the furniture. I really loved theatre but it's past tense."

No matter because TV is treating her well. She was recently seen in *Becoming Elizabeth* as Catherine Parr, the widow of Henry VIII who becomes a mentor to the young queen-to-be. "We all use each other," Catherine tells Elizabeth. "Choose who you wish to think is using you." It was Raine's first job after having a baby. "There was a ton of sex scenes," she says. "I was, like, 'Oh God, to come back with this.'"

She was fabulous, though, just as she was as Jane Rochford, the canny sister-in-law of Anne Boleyn, in the TV adaptation of *Wolf Hall*. "Shrewd Tudors are my vibe!" Raine says with a laugh. She adored Hilary Mantel, who wrote the novel and died last month. "Just gone too soon. That mind." Mark Rylance, who played Thomas Cromwell, was also in thrall to Mantel's prose and carried a dog-eared copy of her book on set. "He'd be, like, 'Don't you say that there, but it's not in the script?' Why don't we just plug it in?"

A TV adaptation of *The Mirror and the Light*, the final part in the Cromwell trilogy, is in the works. Has Raine heard from the producers? "I have actually. So we'll see. Jane Rochford is meddling in the background quite a lot there as well. She's one of the best female characters in it." There could also be two more seasons of *The Devil's Hour*. "It would be the same story, but from a completely different perspective."

She should brace herself for a few more sleepless nights.



The Devil's Hour is on Amazon Prime Video



not really knowing how to do this job. I've got no family in this profession. I was from the middle of nowhere. How the *** do you do this?" She learnt, though. There was a string of acclaimed stage roles and then, in 2012, she won the lead in *Call the Midwife*. It made her a household name and brought a wave of tabloid attention, some of it around her relationship with Goodman-Hill, who was married when they met. "Yeah, I didn't like that," she says. "I think the tabloid press in this country is one of the worst in the world. There are things that happened to my family that are unforgivable. I'm still intensely angry about it. I really enjoy having an equal conversation, but there is this double-edged sword to it. I don't know if you're gonna go home and think, 'She was a dick!'"

Quite the opposite. Raine is hugely likeable — candid, funny, a bit subversive. It has been suggested that she may have found her character in *Call the Midwife* a bit drippy by comparison. She gives a little shriek. "Look, they were really, really faithful to the woman who wrote the book [Jennifer Worth]. She was an extraordinary woman but she certainly was very faithful to her job. You've got to be respectful of that." Yet Raine's role in *The Last Post*, one of

The hot list

Your guide to the weekend

Film

Triangle of Sadness

The Swedish film-maker Ruben Ostlund, writer-director of *Force Majeure* and *The Square*, is back with his most ambitious project yet: a movie that attempts to illustrate the dehumanising essence of free-market



capitalism via one-liners, Woody Harrelson, left, and gross-out gags. The film is a consistently entertaining fable about the lifestyles of the mega-rich, and has won a Palme d'Or. See review, page 7. In cinemas now

Pop

Kasabian

Leicester's finest faced a crisis in 2020 after the band's singer Tom Meighan assaulted his fiancée. With Meighan sacked, guitarist/songwriter Serge Pizzorno, second from left, took centre stage. Now Pizzorno is



bringing Kasabian's live act, shorn of its bullish frontman, to the faithful. AO Arena, Manchester, tonight; Alexandra Palace, N22, tomorrow (kasabian.co.uk)

Classical

Ainadamar

With a libretto by the American playwright David Henry Hwang and a pulsating score by the Argentinian composer Osvaldo Golijov, this 2003 opera



relates the life, loves and murder during the Spanish Civil War of the playwright Federico García Lorca, left. Theatre Royal, Glasgow (scottishopera.org.uk), tomorrow

Visual art

Alice Neel: There's Still Another I See

Haunting portraits by the Philadelphia-born artist faces furrowed by wrinkles, arms awkwardly crossed, trouser cuffs riding up to reveal green ankle



socks. A captivating collection of sitters to coincide with a major retrospective at the Pompidou in Paris. Victoria Miro, NI (victoria-miro.com), today, tomorrow, Sunday

Theatre

Elephant

Anoushka Lucas — so compelling recently in *Oklahoma!* at the Young Vic — performs an astute autobiographical one-person play about



a mixed-race musician trying to navigate the complexities of colour and class. See review, page 13. Bush Theatre, W12 (bushtheatre.co.uk), today, tomorrow

Comedy

Jordan Gray: Is It a Bird?

The breakout sensation of this year's Edinburgh Fringe, who made a naked splash on last week's *Friday Night Live*, plays her biggest gig to date. Expect



jokes about dogs, babies and superheroes, with keyboard-thumping Tim Minchin-style songs about clickbait and life as a trans woman. London Palladium, (lwtheatres.co.uk), tonight

arts

'I know I'll die in the middle of'

Nick Hornby's new book imagines a bromance between Charles Dickens and Prince (yes, really). By Susie Goldsbrough

Abewiskered Victorian gent walks into a bar. He orders a glass of Smoking Bishop, the 19th century's answer to mulled wine (he is the official inventor of Christmas, after all) and glances around for someone to talk to. A tiny, slender man dressed entirely in purple rhinestones catches his eye and they immediately hit it off. It turns out both endured childhood poverty, experienced massive fame in their early twenties, worked manically, consumed pop culture greedily and both (although neither, presumably, knows it yet) will be dead by 58. Two workaholic, fanatic creatives. A bromance that never happened. Meet Charles Dickens and Prince.

So runs the conceit of a smart, witty and weirdly convincing little book by the British novelist Nick Hornby, who adores them equally. He read *Break House* at the age of 21 and was amazed when he realised "it was actually funny", he tells me, over coffee in gentrified Granary Square, a few Tube stops away from Highbury in north London, where Hornby lives with his second wife, Amanda, with whom he has two sons. He fell in love with Prince a few years later in August 1986, at a live show that "was just mind-blowing in terms of its ambition and spectacle. There were three backing singers, there was a horn

worth of letters. Productivity is what ties these two extraordinary men together.

So why did Hornby decide to turn his funky theory into something more than good pub fodder? "I was in the middle of writing a very miserable TV project, which I quit." Liberated, he decided to have some fun. Out poured *Dickens & Prince*.

The book begins with difficult childhoods. Prince was abused by his stepfather and ended up living in a friend's basement; Dickens was sent to work briefly in a blacking warehouse at the age of 12 while his family languished in the Marshalsea. Hornby throws in a list of other artists who grew up struggling, which includes such minor celebrities as Elvis Presley, Cary Grant, Jimi Hendrix, Dolly Parton and Jay-Z. You'd be forgiven for taking the message that a rough start in life is a good thing for an artist.

Hornby won't go that far. "Well, this is a retrospective, isn't it? I think that most people who have shit childhoods are damaged and they go on to do nothing." Dickens, by the way, was clearly damaged by something — in the book Hornby writes about his obsession with his teenage sister-in-law and compares him to Michael Jackson. Does he think he was a paedophile? "I think he was very deeply in love with someone inappropriately young."

Still, a hard-knock start does "create a hunger. This is your only chance to get out. For [Dickens and Prince] in particular, it was the combination of enormous appetite for success, enormous talent and insecurity too — always being conscious of where you came from and how easy it is to lose."

Hornby himself did not have a bad childhood — he grew up in middle-class Maidenhead, then went to study English at Cambridge (although he does attribute his famous Arsenal obsession to his parents' divorce). His father was Sir Derek Hornby, long-time chairman of London and Continental Railways, and his sister is the novelist Gill Hornby. Nor was he famous by 26, unlike Dickens, who'd had two massive hits with *The Pickwick Papers* and *Oliver Twist*, or Prince, who'd put out 1999 and *Purple Rain* by that age.

Hornby worked as an English teacher after university and didn't find success as a writer until he was 35, when he wrote *Fever Pitch*, his memoir about life as a football fanatic. Hornby still goes to every home game, although he thinks he might have got out of the habit were it not for his two sons, "who won't miss a game and won't let me miss a game".

"My lack of confidence in my twenties was very inhibiting," he says. But he is also sanguine about it now, aged 65. "What it's done for me is that I felt like I had to make up for lost time. And so I work. Not as hard as [Dickens and Prince], because they're mad, but I don't have any sense that



Nick Hornby. Above right, from top: Gemma Arterton in *Funny Woman*; Nicholas Hoult, Toni Collette and Hugh Grant in *About a Boy*. Below right: Prince

I'm approaching retirement. I know that I will die in the middle of something." It's going pretty well so far — he's up to eight novels (including *High Fidelity* and *About a Boy*), several screenplays (among them *An Education*, *Wild* and *Brooklyn*), a couple of TV shows. An adaptation of his 2014 novel, *Funny Girl*, starring Gemma Arterton as a 1960s comedian starts on Sky early next year.

In another chapter of the book, Hornby writes about Dickens's and Prince's voracious appetites for pop culture. The former claimed to have gone to the theatre every night for three years in his early twenties. As a

child, Prince obsessively transcribed the lyrics of any pop song that took his fancy. Such constant fueling provided "permanent inspiration", Hornby says. "You can rip people off in all kinds of ways that's not really ripping them off. A chord change in a piece of music can result in a mood change in a paragraph. Seeing how someone tells a story in a movie, a sudden jump cut, these things are incredibly freeing."

He knows what he's talking about. This is the man who gave the protagonist of his smash-hit 1995 debut novel, *High Fidelity*, the catchphrase "It's not what you're like, it's what you like" (incidentally, Rob is

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My lack of confidence in my twenties was very inhibiting

section, two drummers, dancers. I don't think there were any breaks. He was just snapping his fingers and each song segued into the next."

Dickens never heard a note of Prince (nor of any pop song, for that matter). Prince might never have read a word of Dickens. But according to Hornby, they were the same kind of genius. The theory came to him a couple of years ago when a special commemorative edition of Prince's 1987 *Sign o' the Times* album was released. Re-releases usually contain a few extras — a demo, a rejected song or two — but *Sign o' the Times* added 63 songs that didn't make the cut for the original record. Sixty-three.

Not only that, Hornby tells me, but at the time Prince was working on three different records. "I thought, who else ever produced that much? Who else worked on three different things at the same time?"

Then he realised: "Dickens. Dickens did." More than 15 full-length novels (many of them doorstop-thick), thousands of articles and 12 volumes'

Nick Hornby's pop culture picks

The TV show

There's an American series called *Rectify* buried away on Acorn TV. I discovered it during lockdown when I was running out of things to watch and going through every list of everything that anyone had ever made. I went on to Metacritic's Best TV of All Time category, expecting *The Sopranos* and *Breaking Bad* and all of that and *Rectify* was No 1. It's incredible. It's about a guy who's been serving a sentence on death row and is

suddenly released back into the community where he grew up. Parts of it are bleak and parts of it are almost Blakean visionary. It's really unusual and beautiful.

The movie

I was completely blown away by the upcoming *Women Talking*. It's extraordinarily bleak but finds its vision through hope and faith in a very non-judgmental way. The performances are incredible and Sarah Polley is a genius.

The band

There's a husband-and-wife country rock duo called Shovels & Rope. The songwriting on the second album, *O' Be Joyful*, is as good as anything in recent years.

The novel

I'm a bit Elizabeth Strout-obsessed. Her first three *Lucy Barton* novels are one of the great achievements of the past few years. The voice is so simple and unusual, you can't quite work out how she does it.

writing something'

CHRISTIAN SINIBALDI/EYEVINE; BEN BLACKALL/SKY; ALAMY



the character I most relate to in fiction). Five minutes into our meeting, Hornby and I realised we'd been at the same Phoebe Bridgers gig a few weeks ago. He is 41 years older than me. Either I'm intensely uncool (impossible) or he's astonishingly plugged in.

He's always known that his passion for art was a bit out of the ordinary. "I realised when I was going to gigs as a teenager that they meant more to me than to the people I was going with. They enjoyed it but there was a sense it created in me that I had to get as close as possible to what I'd just seen. It took over. What defined me became how much I could shove in."

Pop culture is political to Hornby. Beneath this latest book's stocking-filler-light surface, you can sense a subtle sort of crusade. By pairing these two artists, he's making a couple of implicit assertions — that Prince is as important as Dickens and that Dickens is as fun as Prince. As he points out in the book, when *Bleak House* was serialised in 1852 and 40,000 readers bought every instalment, it was ignored by literary critics because it was considered too trashy.

"It's very funny that Dickens is now regarded as

worthy and difficult." Mostly he thinks it's because the language now feels archaic. His solution is not to force children to read the books (he credits a fluke of the Seventies syllabus that spared him that fate) because "it just wrecks the pleasure for you". Unlike Dickens and Prince — neither of whom ever slept much, which Hornby thinks probably killed them — it seems Hornby doesn't believe in doing everything in a hurry.

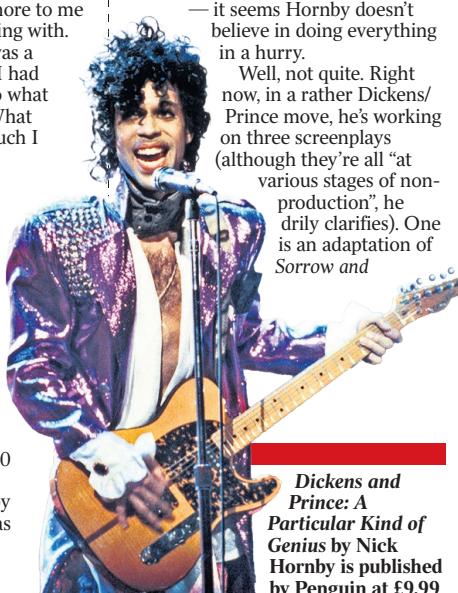
Well, not quite. Right now, in a rather Dickens/Prince move, he's working on three screenplays (although they're all "at various stages of non-production", he dryly clarifies). One is an adaptation of *Sorrow and*

Bliss, Meg Mason's 2019 novel about mental health in a dysfunctional, bohemian London family that topped the bestseller lists two summers in a row (let's hope that one doesn't linger in pre-production too long); another is Elizabeth McCracken's *The Giant's House*, one of his favourite novels.

Is there another book on the horizon? "Screenwriting is taking over a bit," he admits. It's a "breezier" process than writing a novel, which can become "a bit airless" at the midway point. Still, he does have an idea slowly taking shape.

But maybe the future doesn't lie with novels anyway. "Talent goes where the money is, that's been true throughout history, and technology often shapes that." He points to the drift from movies to TV, for writers but also actors: the ultimate Hollywood star Meryl Streep's role in the second season of *Big Little Lies* is often cited as a turning point. It's become a truism that if Dickens were alive now, he'd be in a TV writers' room.

But change doesn't bother Nick Hornby. He takes his coffee with oat milk. He vapes. He's excited about the prospect for today's Arsenal side ("A young team with apparently limitless talent right at the beginning of some kind of journey"). He listens to Phoebe Bridgers. One thing about pop culture junkies — they don't get stuck in the past. Dickens and Prince never stopped running. Neither will Nick Hornby.



Dickens and Prince: A Particular Kind of Genius by Nick Hornby is published by Penguin at £9.99

The life and times of bumbling BoJo



Two comedians find easy pickings in the story of the former prime minister, says James Marriott

podcast

British Scandal: Boris Johnson

★★★★★

From Alice Levine (of *My Dad Wrote a Porno* fame) and the comedian Matt Forde, a new series of the cheesy but loveable podcast *British Scandal*. Previous instalments have covered the Profumo affair, the death of David Kelly and the Hitler Diaries hoax. To that infamous line-up they now add Boris Johnson. Not any particular instance of impropriety... just his entire career, which (the reasoning seems to run) basically constitutes one great big scandal from which it would be impossible to disentangle all the smaller individual scandals. This is hardly the Churchillian political legacy of which the former prime minister once dreamt.

British Scandal has tended to divide listeners. Some sceptics looked askance at Forde and Levine's attempts to mine a core of cheery slapstick comedy from such unpromisingly morbid subjects as, say, the poisoning of Alexander Litvinenko. Others (and almost in spite of myself I have tended to veer this way) have found that it all perversely works, however much it superficially sounds like a terrible bad taste disaster.

The new series is more ridiculous than ever. Forde throws himself into (genuinely brilliant) impersonations of almost every current political figure: Boris Johnson, Stanley Johnson, Michael Gove, Keir Starmer, David Cameron. The overworked Forde frantically switching between

Cameron and Boris in an implausibly scripted reconstruction of a drunken student fight over who will get to be prime minister first is richly entertaining, even if the political analysis is... broadbrush.

The thesis of the loosely psychologising first episode is that Boris was driven to demented political ambition by his father's obsessive competitiveness. Forde does a completely preposterous impersonation of the child Boris, a simpering, posh pipsqueak who pathetically asks, "Am I dying?" as his father, Stanley, drives him to the hospital after his brother Leo wounds him during a family shooting competition. Such is the demented competitiveness of the Johnson family, the wounded Boris is made to answer spelling questions as he groans in the back of the car.

For those who still have an appetite to hear more about our badly behaved former prime minister and the by now much-discussed evils and absurdities of his political rise, this is an entertaining, if somewhat madcap, account.



Boris Johnson: a less than Churchillian legacy

Richard Morrison the arts column

Our top talent should stick their heads above the parapet more often

Appointed seven months ago as director of the Edinburgh International Festival (EIF), the Scottish violinist Nicola Benedetti has been telling the press how she will approach the job, without giving anything away about what will be in her first festival next summer. "I'm interested in presenting the complexity of the truth... the messiness of the human story," she announces in *The Guardian*.

"What on earth does that mean?" I hear you ask. I think I know, and I agree with her. Messy is good. Simple theories about life are invariably deceptive and often dangerous. The arts should constantly remind us that, as Louis MacNeice put it in his best poem, "world is crazier and more of it than we think, incorrigibly plural".

That's why we need top artists, writers and performers to do what Benedetti has done for most of her 35-year life: reach out beyond their first calling — in her case, playing the fiddle superbly — to do something that shapes and improves society.

We need that for two reasons. First, because it's good for society if people who have shown imaginative brilliance in their own field get involved in making ordinary lives better. If you leave that to the politicians you just get the same old self-serving ideas recycled.

And second, it's good for artists as well. If they get too narrowly focused on their own creativity the result is inward-looking work, appealing only to cliques. I'm convinced, as I think Benedetti is, that her indefatigable work in music education fuels the passion in her violin-playing, and vice versa. Taking on directing the EIF is only an extension of her belief that a life in the arts should be, like



EUAN CHERRY/GETTY IMAGES

Nicola Benedetti is the new director of the Edinburgh International Festival

It's notable how few British artists speak out on social issues

MacNeice's definition of the world, incorrigibly plural.

Her mentor, Yehudi Menuhin, certainly thought so. A champion of

more than 200 charities, the great violinist infuriated apartheid 1950s South Africa by touring black townships, addressed the Knesset in Israel about being kind to Palestinians, and wrote letters to *The Times* on issues of human rights. He could be eccentric (he once told me we should set up a "parliament for animals") but believed that having God-given genius came with a responsibility: to speak out against injustice, alleviate suffering and give life-changing opportunities to those who needed them most.

There are other famous instances of people stepping out of the cultural world to take on massive responsibilities. The playwright Vaclav Havel led the Velvet Revolution against Soviet power in the old Czechoslovakia, becoming the first president of the new Czech Republic. Ronald Reagan went from moderately successful actor to US president and Arnold Schwarzenegger from Hollywood beefcake to governor of California. That wonderful Senegalese musician Youssou N'Dour ran for president of his country, didn't succeed (technical "irregularities" were detected), but was given a ministerial post. The great Polish pianist Jan Paderewski championed his nation's independence in 1919 and subsequently became its prime minister. And now, of course, we have Volodymyr Zelensky, former comedian and actor, bravely playing the role of his life as the inspirational president of Ukraine.

It's notable, though, how few top British artists, writers and performers stick their heads above the parapet and speak out on social matters, or even play an active part in changing society. Sadly I think that's partly because they fear that the organisations they work with will be penalised and lose public subsidy — a fear that the current government has done nothing to assuage.

That's unhealthy for all concerned. We need more people like Benedetti: charismatic visionaries prepared to be vocal about important issues and extend their activities to encompass many different aspects of their communities.

Mind you, I hope that Benedetti doesn't end up going into politics full time like Havel or Zelensky. First, because if she stopped playing the violin it would be a crime against humanity; and second because she might quickly become demoralised by how "messy" the human story can get.

The joy of being left in the dark

If you hurry you can catch the last nights of the Dark Skies Festivals happening this month in national parks such as Exmoor, the North York Moors and the Yorkshire Dales (darks skies nationalparks.org.uk). If you miss them, however, don't worry. I understand that, thanks to rocketing energy prices, the government is thinking of designating the whole of 2023 as a dark skies festival stretching across Britain. In fact it will also be a dark houses, dark streets and dark pubs festival.

So don't worry that power cuts will stop you doing the ironing or watching telly. Look on the bright side. For the first time since the 18th century you will be able to see Orion and the Great Bear from central London.

Spook of the opera

It was the irrepressible Jonathan Miller who described the audience at the Royal Opera House (ROH) as "Harrods food hall yields up its dead". So it's quite funny that one of the five ROH trustees appointed this week is none other than the managing director of Harrods,

Michael Ward. He will apparently bring a "fresh commercial perspective" as the ROH "looks to diversify its revenue streams". Hmm. For the opera house to seek tips from Harrods doesn't seem like the most radical diversification in the history of marketing, but we shall see.

The appointment of another new ROH trustee is even more intriguing. He is Alex Younger, who was the head of MI6 until 2020 — in fact the longest-serving "M" for half a century (apart from Judi Dench, of course). Harrods food hall is yielding up its spooks as well as its dead. The ROH

says Younger has "a keen interest in music". A likely story! He has clearly been brought in to sharpen up Scarpia's counter-terrorism methods in *Tosca* and the interrogation of poor old Liu in *Turandot*. Oh, and in future expect to see the magic love potion in *Tristan und Isolde* shaken, not stirred.

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THE CRITICS

The super-rich are just sickening

the big film

This savage satire on wealth is hugely entertaining but may require a strong stomach, says Kevin Maher

He took potshots at bourgeois ennui in *Force Majeure*. He pilloried the art world with his Palme d'Or-winning *The Square*. Now the Swedish firebrand film-maker Ruben Östlund is back, with his most ambitious project yet — a movie that shows the dehumanising essence of free-market capitalism, but via one-liners, Woody Harrelson and the kind of gross-out gags that send sensitive Cannes critics fleeing from the auditorium (two in my row).

The nausea-inducing and soon to be much discussed set piece lands halfway through this prodigious yet consistently entertaining fable about the lifestyles of the super-rich.

Harrelson plays Thomas, the alcoholic captain of a mega-yacht, a self-declared, self-loathing Marxist with too many possessions. His ultra-wealthy passengers include a petulant male model, Carl (Harris Dickinson), and his influencer girlfriend, Yaya (Charlbi Dean), a Russian multimillionaire called Dimitry (Zlatko Buric) and an adorable elderly British couple, Clementine (Amanda Walker) and Winston (Oliver Ford Davies), who are travelling the high seas on profits gained from the arms trade.

Thanks, however, to the perfect storm of badly prepared seafood and a low pressure weather front, a black tie meal at the captain's table becomes the



Woody Harrelson plays an alcoholic ship's captain in Ruben Östlund's story of a luxury cruise gone wrong

Triangle of Sadness

15, 147min



most extraordinary, and prolonged, display of screen chundering since *Monty Python's The Meaning of Life*.

It begins with a cough and half-barf, almost off camera, but quickly erupts (literally) over 15 long and splatter-filled minutes into a crescendo of upchuck and downblast (alas, all manner of effluvium features) that will test the endurance of many viewers.

The Cannes bunch, despite the walkouts, generally loved it, and the film rightfully went on to win Östlund a rare second Palme d'Or. And yes, the metaphor can seem very on-the-nose: the super rich, in this economic climate especially, are obscene and repulsive! But it's a film of great

subtlety (really) and benefits from multiple viewings (I've enjoyed three).

That vom-a-thon, for instance, is foreshadowed by an opening sequence featuring a gang of pampered topless male models getting splashed in slow-motion with gallons of flying paint. The models are smiling and laughing, but this is coerced ecstasy — they're laughing for their jobs. The fulsome splodges that land in open mouths seem particularly emetic.

This scene is followed by a prestigious fashion show defined by deliberately idiotic slogans ("Everyone's Equal Now!") and the standout strutting of Yaya, anxiously watched from the back row by possessive, perennially unhappy Carl.

The pair's barnstorming argument, about how financial concerns underpin their relationship, occupies the entire first "chapter" of the movie (there are headings). It's meticulously constructed by Östlund, who also wrote the film. It is triggered by an unpaid bill in a swanky restaurant, and continues through a taxi trip and into a hotel room, all the while raising themes and ideas about power, class and consumption that will be interrogated in the subsequent drama. Paying for food is the big one.

It's a terrific showcase for the talents of Dean, who died suddenly this summer on the eve of the movie's US release. On the strength of her performance in this film alone, global stardom beckoned.

Dickinson is on superlative form, bringing a yearning, sympathetic quality to Carl's often odious behaviour. Harrelson too is hangdog charming as the hopeless captain, while Croatian veteran Buric steals all his scenes as the Russian manure baron ("I em da king of sheeet").

The final third, the strongest, is a shipwreck movie on a desert island that abandons Chomsky (Harrelson's Captain is reading *How the World Works*) and asks more discomfiting questions about the Darwinian instincts underpinning all social interactions, and not just those among the billionaire's brigade.

The Filipina actress Dolly de Leon shines imperiously as Abigail, the toilet cleaner turned survivalist demigoddess whose ability to provide food and shelter allows her to reap unexpectedly raunchy rewards. It's this section that furnishes the film with one of its most memorable and unexpectedly touching lines: "I love you. You give me fish."

If there's a problem with *Triangle of Sadness* it's that it can feel too polished, too clever, too considered, and too perfectly assembled. It's like a gorgeous Swedish design object, crafted and branded and ready for purchase. But this, possibly, is also the point.

In cinemas

classic film of the week

Harry Potter and the Chamber of Secrets (2002)

PG, 161min



Can it really be 20 years since Moaning Myrtle and the haunted girls' toilet? *Chamber of Secrets* was the second and last Potter film to be directed by Chris Columbus of *Home Alone* fame, and although it lacks the subversive, hormone-driven flair of the next instalment, Alfonso Cuarón's *Prisoner of Azkaban*, it's a step in the right macabre direction.

A whodunnit revolving around an assailant who is



Rupert Grint and Daniel Radcliffe

metaphorically and literally petrifying pupils at Hogwarts, the film has deft plotting and a genuine sense of jeopardy. Yes, the quality of the child acting is variable, but we get Kenneth Branagh as the vainglorious celebrity wizard Gilderoy Lockhart, and a final glimpse of the kindly Dumbledore played by Richard Harris, who died shortly before the film was released and was replaced in later movies by the slightly spikier Michael Gambon. **Ed Potton**

In selected cinemas

Ed Potton

hails the return of Enola Holmes p8

Will Hodgkinson

hears Revolver's genius anew p9

Carol Midgley

loves a comic tribute to the BBC p15

film reviews

Henry Cavill,
Millie Bobby
Brown and
Louis Partridge
in *Enola
Holmes 2*



Return of the Gen Z sleuth

Millie Bobby Brown
sparkles again as a
junior detective in
Victorian London,
says Ed Potton

Millie Bobby Brown, aka Eleven in *Stranger Things*, returns as Sherlock's sleuthing kid sister in this fun, gently political sequel. Again directed by Harry Bradbeer and written by Jack Thorne, it pings us back into a Victorian London of CGI cityscapes, whooshing zooms and addresses to camera from

the self-possessed Enola. This time the case involves music halls, typhus outbreaks, masked balls and exploited female workers in a match factory.

Enola is a slightly hammy role that requires Brown to deploy her full arsenal of pouts, frowns and arched eyebrows, which she does with relish. There is much clever clue-spotting and plenty of action as she beats up heavies and is pursued down alleyways by bungling bobbies. A prison break/carriage chase affords a brief but welcome appearance by her suffragette mother, played again by a perfectly cast Helena Bonham Carter.

Henry Cavill reprises his role as Sherlock, who was a forgettable figure in the first film. This time he is livelier, more rounded and, in one scene, paralytically drunk. Occasionally he even does what the film-makers may

Enola Holmes 2

12, 129min

★★★★★

have feared he would do in the first movie and overshadows Enola — ironic given that her struggle to escape her brother's shadow is a theme of the movie. The introduction of several characters from the Sherlock canon only underlines the idea that she is living in his world rather than the other way around.

Sherlock also provides Enola with a worthy sparring partner. "Solving cases isn't about yourself," he tells her. Could this be Thorne having a pop at Gen Z narcissism? "The world would be a much safer place if we don't see the inside of Sherlock Holmes," she shoots back later. The feminist undercurrent of the first film is still there and this is a franchise with plenty of zing left in it.

In cinemas; on Netflix from November 4

Bros
15, 115min

★★★★★

This romantic comedy from the producer Judd Apatow (*Bridesmaids*) — his first to feature an almost entirely LGBT cast and an all-gay storyline, and to be co-written by a gay man (Billy Eichner, also the star) — probably did not fail at the US box office because, as some have claimed, it was deliberately ignored by heterosexual cinemagoers.

The truth seems more banal: *Bros* has problems. Chief among these is

Eichner, who plays Bobby, an LGBT activist, at a level turned up to 11. Bobby is supposed to be loud, proud and abrasive — it's the focus of the tension between him and his new boyfriend Aaron (Luke Macfarlane). And yet Eichner's go-for-broke performance is a gamble. It suits the part, but it's wearisome.

Gag quality can also be hit and miss. The lines that do sing are wonderful (an elderly bodybuilder is "like they injected steroids into Dumbledore"), and the direction by Nicholas Stoller is smart and pacey. It's just not, well, all that.

Kevin Maher
In cinemas



Luke Macfarlane and Billy Eichner

Barbarian

18, 102min

★★★★★

Zach Cregger's playful Airbnb horror uses one of the minor pitfalls of modern life as a satisfying plot hook. The night before a job interview Tess (Georgina Campbell from *Broadchurch*) checks into a house in a down-at-heel neighbourhood of Detroit, only to find that it has already been rented out to someone else on another app.

That person is Keith, played by Bill Skarsgård, who teeters expertly

**Louis Armstrong's
Black & Blues**

15, 104min

★★★★★

As a founding father of jazz and one of the all-time musical greats, you might not think Louis Armstrong's résumé needed reasserting. Yet the trumpeter's image as a wide-smiling, brow-mopping Uncle Tom turned off a younger generation — a perception roundly challenged by the documentary director Sacha Jenkins.

Enriched by Armstrong's own mighty library of writings and tape recordings (Armstrong left future biographers with a highly colourful and meticulous record of his life), the man that emerges is intriguingly complex: doggedly apolitical yet politically engaged. He was the slum boy who blasted the New Orleans streets into the ears of world leaders.

Largely narrated by his subject's gloriously gravelly voice, Jenkins's portrait borrows something of Armstrong's peerlessly influential "scat" style. Skipping between decades, it touches on wives, fame and drug issues (he was addicted to laxatives) in a way that deliberately raises as many questions as it answers.

Larushka Ivan-Zadeh
Apple TV+

Hilma

12A, 119min

★★★★★

After more than a century in obscurity, Hilma af Klint is finally having her moment. A 2020 documentary, *Beyond the Visible*, convincingly argued that af Klint, not Kandinsky, was the original abstract artist. Now, ahead of Tate Britain's retrospective next year, we get this conventionally handsome English-language biopic. What a wasted opportunity it is.

Born in 1862 into the Swedish middle class, af Klint (an out-of-her-depth Tora Hallström and later Tora's mother, Lena Olin) was an extraordinary woman. A vegetarian and lesbian (according to the film's one absurdly decorous love scene), she painted vast canvases with mystical visions. Yet the *Chocolate* director Lasse Hallström fails to capture the essence of her boundary-transcending genius with his pretty chocolate box of a movie. Watch the documentary instead.

LI-Z
In cinemas; streaming on Viaplay
from November 1

between nice guy and potential psychopath. Yet questions such as "Will Keith chop Tess up into little bits?" and "What lurks in the basement?" are only the beginning.

This is a gleefully scary and inventive tale that both embraces and subverts horror tropes and is full of disarming twists and #MeToo undertones. Detroit makes an atmospheric setting for this kind of film, with its abandoned buildings and sense of decay, and the movie features the most striking use of the Ronettes' *Be My Baby* since Martin Scorsese borrowed it for *Mean Streets*.

EP
In cinemas

The Fab Four come into full focus

Is Revolver the Beatles' best? This spruce-up should convince you, says Will Hodgkinson

Do you really need another version of one of the best — and most famous — albums ever made? Is there anything left to discover about a record from the second half of 1966 that combined the pop discipline of the Beatles' early years with the questing adventurousness of their later ones? Besides, *Revolver* is so perfect, with its 14 three-minute gems covering the gamut from libertarian protest rock (*Taxman*) to childlike whimsy (*Yellow Submarine*) to pocket symphonies of the expanded consciousness (*Tomorrow Never Knows*), that digging under its surface with all manner of alternate takes seems superfluous. As for Giles Martin providing a new mix of the original album, it could be viewed by Beatles nuts as blasphemy. But as it turns out, there's no need to proclaim a fatwa against him. This beautifully presented special edition simply provides a clearer view of what was there already.

Martin has used "phase-cancelling" AI technology, which was developed by Peter Jackson's team for the *Get Back* film; it can zero in on a certain sound and cut out everything else. *Revolver* was made using four-track recording, with live takes of the band in the studio typically crammed on to a single track, so it wasn't previously possible to pull out, say, the twin guitars on *Doctor Robert*. Now, for the first time, it sounds like we are in the room with the Beatles. Harrison's sitar on *Love You To* soaks into the air. The staccato strings on *Eleanor Rigby* could fill a concert hall. And John Lennon's rhythm guitar on *And Your Bird Can Sing* sounds like it might leap



The Beatles making a promotional film in London in 1966

pop

**The Beatles
Revolver: Special Edition**
Apple Corps

★★★★★

off the stage and bash you over the head. Nothing has been changed, only enhanced.

Then there are the different versions of the songs, collected together over two discs in a special edition that also comes with the original album in mono, a 7in EP of *Paperback Writer/Rain*, and a hardback book with a foreword by Paul McCartney, a track-by-track breakdown and lots of photographs of the Beatles looking cool. "Beatles create new nursery rhyme," reported the NME in 1966, but it turns out that *Yellow Submarine* began as a folk lament, with Lennon singing, "In the town where I was born, no one cared, no one cared."

Love You To started life as a pretty acoustic guitar song by Harrison called *Granny Smith*, while an early version of *And Your Bird Can Sing* shows a clear influence from the Byrds, with Harrison playing his Rickenbacker 12-string in the signature ringing, jingle-jangle style of the Byrds' Roger McGuinn. All of this adds up to an exhaustive and costly (but worth it) immersion into the moment where the Fabs' Swinging Sixties energy and optimism met with their boundless curiosity, reaping rich rewards indeed. The Beatles' finest album (yes, I think it is) is still revealing hidden charms, 56 years after it first came out.

The Royal Opera's new director unearths a gem

Four years before being announced as the Royal Opera House's next music director, the Czech conductor Jakub Hrusa was reading in bed, as one does, about the musical circle that surrounded that composer of mighty symphonies, Bruckner. Spotting the name of Hans Rott, a gifted young unfortunate who died in a mental hospital in 1884, he then found Rott's own Symphony in E on the internet and immediately succumbed.

In the album booklet, Hrusa recalls fearing that his championing of Rott would prove so annoying that "nobody would want to hear his music", seemingly oblivious of the recordings this remarkable symphony had already received. With his own release, the tally reaches 13, and it's not an unlucky number. The warmth and

swagger of this account with the Bamberg Symphoniker entirely suits an imperfect but adorable work that combines echoes of Bruckner, Brahms, and the symphonies Mahler hadn't yet written with the preposterous exuberance of soundtracks from Hollywood's Golden Age.

Spread over four chunky movements, replete with brass chorales, whirling dances and chords sustained for at least half a minute, this is a life-enhancing work impossible to listen to without smiling. The Bamberg orchestra's first musicians were mostly German players ejected from Czechoslovakia after 1945, and there seems something particularly Czech in the way Hrusa keeps the music bubbling along. Don't take this, however, as any sign that we'll be seeing Rott's operas

classical

**Jakub Hrusa
Hans Rott**
Deutsche Grammophon

★★★★★

**Maxim Emelyanychev
Theodora**
Erato

★★★★★

T
Jazz album
A dextrous mix of old and new from pianist Emmet Cohen reviewed at times.co.uk/arts

at Covent Garden. There aren't any.

I needed cheering up after Handel's oratorio *Theodora*, the one that ends with its Christian heroine and hero joined in martyrdom and a love stronger than death. Maxim Emelyanychev and Il Pomo d'Oro pour so much energy into the instrumental portions that it's frustrating to feel excitement fading during the narrative's slow progression and some of the uneven singing. Lisette Oropesa's *Theodora* proves that it's hard being noble and vocally interesting at the same time, while Joyce DiDonato as her friend Irene mixes exquisitely judged moments with self-indulgence. Tenor Michael Spyres proves the best of the rest. None of them offer as much pleasure as Hans Rott's bumper bundle.

Geoff Brown

**Tom Odell
Best Day of My Life**

UROK

★★★★★

Leaving college to score a massive hit with his 2012 debut single *Another Love* — now an anthem of hope for Ukrainian refugees — Chichester-born Odell appears to have had a blessed life. His latest album, however, has depression running through its core. "Look at all the happy people. What are they doing that I ain't doing?" he asks against a poignant piano on *Sad Anymore*. With quiet instrumental interludes and one slow-paced expression of misery after another, it all gets a bit much, although Odell's direct, unselfconscious approach is laudable and, as long as it doesn't drag you too far down, oddly reassuring.

**Benjamin Clementine
And I Have Been**

Preserve Artists

★★★★★

Seven years on from winning the Mercury prize and five years since his last album, Benjamin Clementine, a former busker in Paris, continues to follow a path that

has very little to do with whatever else is going on out there. *Delighted* pits Ennio Morricone-style strings against Clementine's soaring voice as he sings about life's inevitable cycles, and *Auxiliary* combines a stark piano line with a pretty melody and words about a new life as a parent with his wife, the singer Flo Morrissey. While not challenging, Clementine is a long way from the mainstream and strangely out of time: *Weakened* shares the eerie elegance of the soundtrack to the 1966 French film *Un Homme et Une Femme*. Essentially a modern classical piece from a singular singer-songwriter, this is defiantly original and frequently rather beautiful.

Aqualung

Dead Letters

Okey-Donkey

★★★★★

Having hit it big in 2002 with the single *Strange and Beautiful (I'll Put a Spell on You)* — not least because it got used in a VW Beetle ad — Matt Hales of Aqualung has been pretty quiet of late. Now he's back with an Elton John-like album of romantic songs in the Seventies troubadour tradition. "You're the star in my sky," he croons against swelling strings on *Fool*, a Radio 2-friendly sentimental ballad if ever there was one. Another highlight is *Imperfect Cadence*, one of those catchy songs that seems as if it has always existed. Like a lot of the gentle, melody-rich songs here, it wears its sophistication lightly: that sounds simple but it's actually a lot more complex than it first appears.

television

Will Channel 4 ever grow up? (Let's hope not)

It's always been controversial — and long may that continue as it marks its 40th birthday, says Andrew Billen

As Channel 4 reaches its 40th birthday on Wednesday many viewers — and not far fewer newspaper pundits — will be asking: for goodness sake, will you ever grow up? Back in the day the Daily Mail dubbed Channel 4's chief executive Michael Grade (now a Tory peer) "Britain's pornographer-in-chief".

Decades later, its website last weekend carried the headline "Channel 4 faces furious backlash after transgender comedian stripped NAKED live on air and played keyboard with her penis". Ben Elton, the host of the briefly revived *Friday Night Live* on which this novel novelty act appeared, congratulated Jordan Gray with the punchline: "Now that's what I call a knob joke."

Talking of which, a documentary that had previously sheltered behind the working title *Too Large for Love* was broadcast the following Monday under the new name *My Massive C**k*.

On Tuesday, in *Jimmy Carr Destroys Art*, the comedian reduced to absurdity the perennial question of whether bad people can be artistic geniuses by letting a studio audience decide whether to destroy a painting by Hitler. The Sunday Times art critic, Waldemar Januszczak, tweeted: "What kind of moronic mind commissioned this?" Two decades ago Januszczak was Channel 4's head of arts.

But at least its news is still straight? Well, actually, a week ago *Channel 4 News*'s anchor Krishnan Guru-Murthy was suspended for calling off-air but not off-mike a government minister a "c***". He later apologised.

To say Channel 4 has form for giving offence is like saying Jack the Ripper was widely known for sexual harassment. Chris Morris's brilliant satire of news values, *Brass Eye*, made a paedophilia special in which he persuaded a DJ to say paedophiles had more genes in common with "crabs than they do with you and me".

On *Celebrity Big Brother* the Bollywood actress Shilpa Shetty was racially abused by her housemate Jade

Goody, herself arguably a victim of the reality television cult.

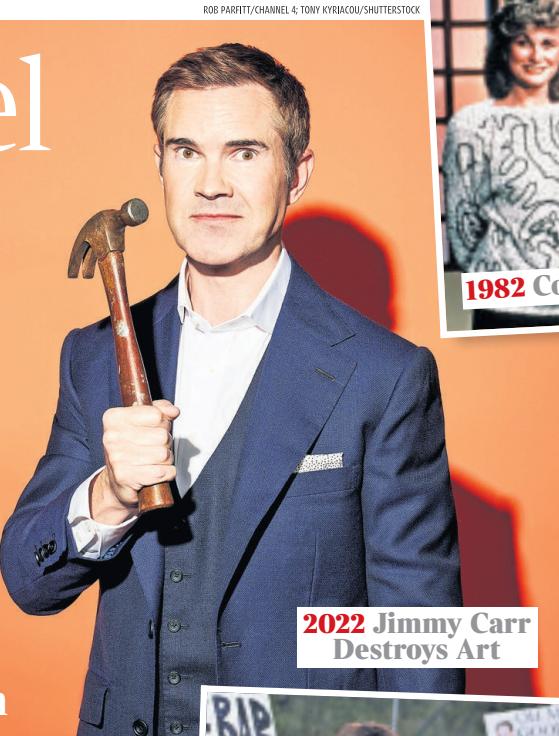
Unlike the BBC, whose centenary passed this month with the degree of fanfare consistent with a tax-funded organisation not wishing to draw attention to itself, Channel 4 evidently has no intention of letting its big birthday go by with anything less than a bang — and that is despite the threat of its privatisation not having entirely disappeared. As the station said when it announced its *Truth and Dare* season, it has "forever been on a mission to make mischief and noise and dare to tell the truth about modern Britain and how we live".

Maggie Brown, who has written two brilliant biographies of a station infested with rivalries, told me this week: "Channel 4 remains very brave and gutsy and, always buttressed by a small but skilled in-house legal team, dedicated to getting contested programmes on the air."

Yet on the day I spoke to her the big evening programmes were *Handmade: Britain's Best Woodworker*, *Grand Designs* and *Sue Perkins' Big American Road Trip*. The outrageous channel that in 2016 poached *The Great British Bake Off* from the BBC very often also dares to be gentle, aspirational and a little bit dull. Its very first programme on the afternoon on November 2, 1982, was a word quiz called *Countdown*.

So its critics, including those in parliament, will ask: why do we need it when so much of its schedule is mundane? They misunderstand the channel's financial model. Channel 4, although founded by the state, is not funded by our taxes. It makes its money through advertising and its safe but popular content, such as *Bake Off*, earns it the cash to fulfil its legislated public service obligation to be different, serve minorities and produce original films.

The idea of being left with only one media outfit to interpret the meaning of "public service" — which would be the BBC (with ITN's news bulletins still flying the flag on ITV and Channel 5) — horrifies me. Being different, dividing opinion and



2022 Jimmy Carr Destroys Art



2002 Big Brother

Davina McCall and Jade Goody, who was in series three of *Big Brother*. Top: Cathy Hytner, Richard Whiteley and Carol Vorderman



1997 Brass Eye

Chris Morris, who created and presented the comedy series



1982 Countdown

also (and thank you) Channel 4 that bought us America's *St Elsewhere*, *ER* and *The West Wing*. Film 4's contribution to British cinema, from *My Beautiful Laundrette* to *Three Billboards Outside Ebbing, Missouri*, has remained huge even if, because of their earlier theatrical release, its products no longer make much splash on Channel 4.

Look again, though, at the Film 4 movie that first night, *Stephen Frears' Walter*. It featured Ian McKellen as a man with learning difficulties who was committed to a mental hospital where he was molested by a fellow

patient. Poor Walter was a man at the very bottom of the social heap, a man from whom we might avert our gaze.

The film was a promise.

Brown's latest book, *Channel 4: A History — From Big Brother to The Great British Bake Off*, points to the channel's consistent championing of the neglected. Anna Hall's 2004 *Edge of the City* was an early exposé of the abuse of white under-age girls by Asian gangs.

She followed that in 2011 with *Britain's Sex Gangs* and in 2013 by *The Hunt for Britain's Sex Gangs*. For those who accuse Channel 4 of making victims out of minorities, look how its often loss-making coverage of the Paralympics celebrates achievement. And has Channel 4 been uncritical of minorities? Recall *Benefits Street* and *Big Fat Gypsy Weddings*. Were they exploitative — or did they too contain truths liberals would prefer to deny?

Channel 4's founding by Mrs Thatcher was a work of pump-priming brilliance. It established by law a TV station that was not allowed to make its own programmes and so had to buy from an independent production sector then in its infancy.

Channel 4 is showing a documentary series, *Made in the 80s: The Decade That Shaped Our World*.

The channel began shaping the world of TV in 1982. To fiddle with it now by privatising it — and who yet knows whether the new prime minister will reopen this front of the culture wars? — would be vandalism.

Channel 4 is irritating. Everyone is who resolutely refuses to grow up, but eternal rebellion is bravery too.

Channel 4's licence to cheek us is also its licence to tell us what we need, rather than want, to hear. To purloin the title of one of its best recent dramas (one starring Robbie Coltrane, who made me laugh on *Five Go Mad* that first night), few may refer to Channel 4 as a national treasure — but that is what it is.

FIRST NIGHT

the best critics on the top shows of the week



Clive Davis
sees Elton John's new musical **p12**
Laura Freeman
admires fantastic ceramics **p13**
Peter Ross
hails a cerebral Sixties survivor **p14**

It's the lovely stuff of nightmares

A show looking at how artists and film-makers have depicted horror is gruesome fun, says Chloë Ashby

This sprawling show offers a heady mix of surprise, disgust and delight. Chopped into three pieces — monster, ghost and witch — each section is devoted to a decade or two in the past 50 years of modern Britain and reveals how artists and film-makers have harnessed different aspects of horror (the grotesque, the paranormal, the enchanted) to disrupt the status quo.

We begin with the social and political upheaval of the 1970s and 1980s, pass through the weird and not-quite-wonderful digital world of the 1990s and 2000s, and emerge, a tad battered and bruised, into the heavily mediated post-crash period. The premise: in dark times, horror helps.

It certainly makes a feast for the eyes. There's Bowie and Kubrick, Leigh Bowery's outlandish outfits, Linder's oily nude with an iron for a head and lips for tits, and film footage of folk with big hair and dark eyes descending the stairs into the Kinky Gerlinky club night in Leicester Square. With the volume up high and the lights down low, I feel as if I've



Return of the Repressed 3 by Jake and Dinos Chapman. Top right: **Monster on a Nice Roof** by Jamie Reid. Right: **I'm Dead (Kitten)**, 2007 by David Shrigley

tumbled into a freaky kaleidoscope — or a twisted version of Abercrombie & Fitch (which, incidentally, would also fit the bill). Artwork by big names is displayed alongside folksy collages, faded Polaroids and, of course, a tarot deck.

Best leave the kids at home: Jeremy Millar's silicone-and-fibreglass self-portrait as a drowned man is frighteningly lifelike; Jake and Dinos Chapman's mutant mannequin the stuff of bad dreams. It's funny how easily the familiar can tip into the

visual art

The Horror Show!

Somerset House, WC2

★★★★★

uncanny: peeping out at the viewer through a pebbled glass door, the charity collection boy in Kerry Stewart's *The Boy from the Chemist Is Here to See You* (1993) is less good cause, more creep.

Some of the art is grim, and not in a good way (think gummy false teeth and human hair, and preserved orcish faces). No matter: a handful of exquisite works

I'M DEAD



alone are worth the visit. Displayed alongside a cabinet of ghoulish curiosities, a dozen photographs of Rachel Whiteread's plaster cast of a Victorian house are wraithlike, otherworldly. Derek Jarman's *Blue* (1993)

is resplendent in its own room; linger in front of the imageless cobalt screen and listen to the artist's tale of a life lived with Aids — horrific, yes, but also poetic and vivid. Doubters of the old Millennium Dome will also get a kick out of Cornelia Parker's map of London with a burn mark in it.

And so, which is it: surprise, disgust or delight? I'd say all of the above. There's the good, the bad, the ugly — which is the point, perhaps, of horror. At times it all feels a bit silly, but mostly it's good, dark fun. That's Halloween plans sorted.

To February 19, 2023,
somersethouse.org.uk



A bold, beguiling Steely Dan for Generation Spotify

Is it witchcraft? How does Justin Vernon toe the line so delicately between mainstream and margins, jock and geek, wilderness and laptop? This was a bold and quietly majestic show from the Grammy-winning singer-songwriter and his band, combining indie-folk and heartland rock with catchy hooks and high-tech jiggery-pokery.

Here is a man who is equally comfortable recording with Taylor Swift and the National, although the fact that Swift has also worked with the National suggests that the old divisions between pop and alternative may not mean that much any more. Vernon certainly acts as though they don't exist. Mixing experimental form with accessible content, he is a Steely Dan for the Spotify generation.

pop

Bon Iver
OVO Arena Wembley

★★★★★

He has come a long way since *For Emma, Forever Ago*, his exquisite but contained solo debut of 2007, recorded in a remote log cabin in his native Wisconsin. His tone remains emotional, bleak at times, but now he paints on bigger canvases. Vernon and his five colleagues each performed inside futuristic pods illuminated by LED strips. He moved between synthesizer and guitar, playing the latter with headphones on, like a crack session player.

For most of the show Vernon sang in the spectral, sometimes filtered falsetto that has become his hallmark; when he slipped into his natural baritone on 666 (*upsidedowncross*) the effect was beautifully disarming. When he switched back to the falsetto in the same song it was like Gollum



Justin Vernon commands a big stage

from *The Lord of the Rings* having a chat with himself — but in a hipster beard and baseball cap.

Backed by his band, the effect was even more stirring. *Hey Ma* effortlessly

filled the huge space and brought the first mass singalong. Its chorus could be something by Chicago yet the spare arrangement and an atonal interlude made it into something stranger.

Holocene was a surging prairie anthem, *IMi* — one of several songs from the most recent album, *I, I* — alternated slabs of lurching electronica with passages of warm country rock and the closer, *RABi*, blended a cappella harmonies with squalling wah-wah. Yes, the highfalutin song titles can get tiresome. The music, however, is anything but. "We had a long time to decide if this is really what we want to do with our lives," Vernon said, referring to the pandemic. "Turns out it is." Thank heavens for that.

Ed Potton

first night

classical

LPO/Manze

Royal Festival Hall

★★★★★

It's rare for even a challenging piece of new orchestral music to fall quite so flat with an audience as Tom Coulthard's new violin concerto *Pleasure Garden* did in this London Philharmonic concert. Normally politeness (at least) prolongs the applause long enough for the conductor to return for a second bow. Not so here. Doubtless programming the work between two of Vaughan Williams's most popular pieces — the *Tallis Fantasia* and *The Lark Ascending* — did Coulthard no favours. Those works tend to attract audiences who want misty, mellow romanticism, not abrasive, highly dissonant modernism.

Even I — a fan of Coulthard's quirky and unpredictable music — found *Pleasure Garden* hard to like or fathom. It is inspired by historical and mythological "interventions" by humans into nature, and it is at its best when that is made explicit, as in the sparse textures of the Japanese-style final movement, or the notion of birdsong gradually overwhelming the violin's line in the third movement.

Elsewhere, though, the bitty orchestration and particularly the anti-soloistic solo writing — often confining poor Daniel Pioro to playing single notes — seemed designed to bewilder, not intrigue. Just as well that Pioro was given the chance to display his more poetic qualities in *The Lark Ascending*, which he played with mercurially fast arabesques and some quite audacious glissandos at the top, more hungry seagull than serene lark.

For Vaughan Williams devotees, however — of whom this conductor, Andrew Manze, is one — the real draw was the Ninth Symphony, which the LPO (augmented by flugelhorn and a trio of saxophones) played with suitably melancholic feeling. It's Vaughan Williams's dark symphonic swansong, perhaps a summation of a life that had begun in the heyday of the British Empire and lasted to witness the possibility of nuclear annihilation.

Scholars rightly point to Hardy's *Tess of the d'Urbervilles* as the symphony's inspiration. To me, though, its brittle, brutal mood evokes not the tragedy of a Victorian heroine, but an entire civilisation on the rocks.

Richard Morrison



Andrew Rannells and Katie Brayben play Jim and Tammy Faye Bakker, whose PTL empire collapsed in 1989 amid financial and sexual scandal

No shortcut to Heaven here

A shallow hagiographic musical with thin Elton John tunes disappoints **Clive Davis**

theatre

Tammy Faye

Almeida, N1

★★★★★

She was a larger-than-life figure, yet Tammy Faye Bakker emerges as a cipher with lots of lipstick in this tepid new musical from Elton John. In the 1980s the singing tele-evangelist and her preacher husband, Jim, gained notoriety in the US when their Praise the Lord (PTL) empire imploded amid financial and sexual scandals.

The prospect of hearing a new set of songs by one of our greatest musicians means that tickets are in short supply. Yet for all Katie Brayben's efforts in the title role, this show, with serviceable lyrics by the

Scissor Sisters star Jake Shears, trundles from one set piece to another.

Part of the problem lies with the book by that fine playwright James Graham, which flits here and there, packing in so many characters that Tammy Faye and Jim become bystanders in their own story. Ted Turner, Billy Graham and Pope John Paul II all make fleeting appearances, and there's even a cameo from the former archbishop of Canterbury Robert Runcie, played with vim by Steve John Shepherd (who also does a decent Ronald Reagan).

Graham has the laudable goal of showing how the Bakkers were part of a movement that paved the way for today's intolerant Christian right. What he has neglected to do is to give us much insight into the two central characters. Even in a musical with more than a sprinkling of camp, we need to know what makes people tick.

In a tasteless opening scene we see Tammy Faye, who died of cancer in 2007, going down on all fours to be given a rectal examination. If only Graham's script had probed as deeply into her inner life — the tone is close to hagiography.

The songs are largely anonymous too. Although a few deliver a gospel kick, most have all the drive and energy of AOR station jingles.

There's a revealing flashback in the first half when we see the young sweethearts Tammy Faye and Jim dancing to *Crocodile Rock*. Although the scene lasts only a matter of seconds, it's enough to remind us what's missing in most of the score.

Rupert Goold's production is mounted on a spartan set, designed by Bunny Christie, that uses a backdrop of hatch-like TV screens. Actors occasionally pop their heads out of them like the cast on that vintage TV show *Rowan & Martin's Laugh-In*. Andrew Rannells, of *The Book of Mormon* fame, does what he can with the bland and slender role of Jim. Zubin Varla makes an impressively reptilian Jerry Falwell. All in all the playfully transgressive mood is reminiscent of *Jerry Springer: The Opera*, only without that show's vicious satirical energy.

To December 3, almeida.co.uk.
This review appeared in some editions yesterday

pop

Pavement

Roundhouse, NW1

★★★★★

Nostalgia for the cult indie rockers of yesteryear is a curiously volatile commodity. Even at their modest commercial peak in the mid-Nineties, Pavement could not have sold out four back-to-back nights at the Roundhouse, as they did this week. More than two decades since they first disbanded, the Californian slacker icons are back again for their second big reunion tour, earning rapturous reviews and arguably bigger than ever as a live act.

Lyrically sardonic and melodically wonky, sometimes to the point of self-sabotage, Pavement never quite scored the crossover hits enjoyed by many of their grunge-era peers. But this marathon deep dive into their five-album back catalogue was a pleasing reminder of just how many almost-great semi-anthems they produced, from propulsive mosh-pit monsters such as *Box Elder* and *Cut Your Hair* to

the artfully dishevelled ballads *Motion Suggests* and *We Dance*. Less impressively, this show also confirmed just how many meandering, middling, slouching guitar jams they recorded too. Sometimes the line between laconic and lethargic, nonchalant and nondescript is perilously thin.

Now in their mid-fifties, the gangly singer Stephen Malkmus and guitarist Scott "Spiral Stairs" Kannberg shared a laid-back, jokey chemistry on stage. Both followed Pavement with success in other musical projects, but their former bandmates now mostly work in other fields: the drummer Steve West is a farmer and stonemason, bassist Mark Ibold a bartender. The percussionist Bob Nastanovich, the most livewire performer in this show, pinballing around the stage and bellowing his handful of lead vocals, now works as a racing data analyst.

Pavement's growing reputation as cool elder statesmen with younger



Stephen Malkmus: melodically wonky

listeners is another interesting factor behind their latest revival. One young woman sitting near me at the Roundhouse can barely have been a toddler during the band's heyday, yet she sang along vociferously to almost every song. Huge cheers also greeted *Harness Your Hopes*, an obscure 1997

track that recently became the band's biggest streaming hit due to inexplicable algorithmic forces.

A high-energy encore featured the agreeably raucous *Stereo* and the mighty *Range Life*, an evergreen alt-country heart-twanger notable for its amusingly sour lyrical shade-throwing at fellow Nineties alt-rockers Smashing Pumpkins. This should have been a triumphant finale, but Pavement typically diluted these shining peaks with two more sloppy, sprawling, overlong plodders.

In fairness it was undeniably heart-warming to witness five middle-aged dads reliving their glory days, clearly having a blast and finally earning a decent payday. If this tour means they can give up bartending jobs, that will be justification enough, even if parts of this show gave the impression that being in Pavement in 2022 is way more fun than being in their audience.

Stephen Dalton

classical

Ébène Quartet

Wigmore Hall, W1

★★★★★

A loud "bravo" rang out even before the final fortissimo chord had been played. Ordinarily there'd be something mildly infuriating about one person stopping everyone else from hearing the end of the music, but here the elated cheer matched the panache of the players, and the sheer verve of the finale to Schumann's String Quartet No 1 in A minor, so I doubt anyone minded much. Least of all had he been around to hear it, Schumann himself, who wore his emotions heart-on-sleeve and who never did anything by halves.

Take 1842. This was his intense year of chamber music. In a burst of creative energy that summer he wrote all three of his string quartets and, if traditionally they aren't as popular as his Piano Quintet, then the Ébène Quartet put paid to any charges of compositional weakness. While the French players offered plenty of the poetic intensity that was one of Schumann's trademarks, and never lost the sense that this music was, in the composer's words, "a beautiful conversation among four people", they also injected it with a big dose of extroverted energy.

I say the Ébène Quartet, but that's not quite the whole story. Not long before the concert the group's cellist, Raphaël Merlin, broke his elbow, putting him out of playing action for at least a month. The cellist Simon Dechambre, of the Hanson Quartet, stepped in. In this first outing together the substitution sounded seamless; the Ébène's gleaming blend, warmth and virtuosity remaining intact. As a demonstration of the art of chamber music, it was first-class.

If the clutch of Purcell Fantasias that opened the programme sounded merely good rather than great, Ligeti's String Quartet No 1 was, if anything, the best piece of the evening. Just as Schumann paid homage to Beethoven in his first quartet, so Ligeti drew on Bartók. The "Metamorphoses nocturnes" took us on a transformative journey through the night. It's a place of shadows, grotesque creatures, rustling noises and violent outbursts, captured in brutal pizzicatos, fluttering trills, ethereal harmonics and guttural heel-of-the-bow chords. The Ébène demonstrated what a brilliant piece it is – and it's hard to ask more from a performance than that.

Rebecca Franks

theatre

Elephant

Bush, W12

★★★★★

Do we really need trigger warnings as comprehensive as this? On my way into the theatre I was mulling over the programme notes: "This show contains use of strong language, references to and discussion of racism, Empire, colonialism and classism, description of animal cruelty, and infrequent references to the consumption of drugs."

Rest assured, there's really nothing outlandish or alarming in Anoushka Lucas's brief but thought-provoking one-person play, laced with fragments of her own songs, about a musically gifted mixed-race child negotiating the intricacies of colour and class as she struggles to build a career. Along the



Anoushka Lucas in the one-person play

way she also embarks on a passionate relationship with a fellow musician who, despite his boho trappings, belongs on the other side of the tracks.

The central character here is called Lylah, but it's safe to assume the script

draws on autobiographical detail, given that Lucas — who made such an impression recently in *Oklahoma!* at the Young Vic — has discussed her own mixed heritage, not to mention her own time as "a failed pop star".

Why is the piece called *Elephant*? Well, Lucas is drawing a link between the ivory in the piano that she plays so well and the tangled imperial history which surrounds us all. Lylah is sufficiently self-aware enough, however, to acknowledge her own privilege. While her parents may have raised her in a council flat, it wasn't on an estate. Her part-Cameronian mother is fiercely ambitious, and ensures her talented daughter gets a bursary at one of London's lycées.

In this modestly proportioned studio production, directed by Jess Edwards, we hear the taped voices of record company executives condescendingly trying to repackage the demure, literary-minded Lylah as a more "urban" act.

Lucas has a sharp ear for the vocabulary that divides us into categories. Still, there's room here for more depth in the characterisation. All the same, Lucas's intensity draws you in. At the beginning she is poised and confident. As time draws on she begins to crawl around the piano. A melodramatic touch, perhaps, but it's as if the ground is shifting under her.

Clive Davis
To November 12, bushtheatre.co.uk

Uncontrollable Drifting Inward and Outward Together by Brie Ruais. Below: Wooden Girl by Klara Kristalova and Untitled by Takuro Kuwata

The bonkers and the beautiful

This show of ceramic art is full of wildly imaginative ideas, says Laura Freeman

visual art

Strange Clay: Ceramics in Contemporary Art

Hayward Gallery, SE1

★★★★★

Strange doesn't begin to cover it. This is a bonkers, often beautiful, frequently eye-boggling show. *Strange Clay* is a celebration of the infinite possibilities of ceramic art. Start with mud, end with ... anything the imagination can coil and throw and fire. It's an uneven show – bear with it, the best stuff's upstairs – but with enough earthenware gems to delight and amaze. Several times I rounded a corner and found myself smiling. Once, I breathed a spontaneous "wow".

There are 23 contemporary artists to discover. The Chinese ceramicist Liu Jinhua fills a room with almost a thousand tumbling porcelain pieces. These are poignant ghosts of objects, glossy but fragile, made in response to a series of plane crashes in China in 2001. One of the passengers was a young boy whose toys were found floating in the ocean. The teddy bears, made uncuddly by clay, will break your heart.

Contrast this serene installation with the Margate-based Lindsey Mendick's bizarre and verminous house. In *Till Death Do Us Part* clay slugs and ceramic mice battle it out. An octopus erupts from a

bathroom lavatory. Imagine Staffordshire spaniels and Dresden shepherdesses recast as rats and caterpillar pairs.

The American Brie Ruais worked with twice her bodyweight in clay to give us two stunning star-shaped ceramic masses. They are like volcanic craters seen from a vulture's eye view. Less successful are Ken Price's nearby clay splats with as



many as 70 layers of acrylic surfboard paint. They look like dinosaur droppings.

The Japanese artist Takuro Kuwata got the wow with his glorious Willy Wonka-style walnut whips and croquembouches of clay. David Zink Yi's wall of flint and feather shapes, each with its own beetle-back, tortoise-shell or cowrie glaze, might be natural curiosities from some mission to a distant planet. In the next room his giant ceramic squid sprawls in a pool of its own glossy ink. Rachel Kneebone is represented by two restrained porcelain twists. I've seen her be weirder elsewhere. Where are her intricate, tangled tributes to Géricault's *Raft of the Medusa*?

Serena Korda's *And She Cried Me a River* reimagines the myth of Parthenope, a siren who filled the bay of Naples with her tears when she could not seduce Odysseus. Each tear becomes a bead on a necklace, some like urchins, others like gourds, pomegranates, jellyfish or swollen, gilded melons. Amid this madcapery, Edmund de Waal's atmosphere is muted and almost lost. Perfect in other settings, it is the odd one out here, like a monk in a bleached linen tunic amid the Notting Hill Carnival floats.

To January 8,
southbankcentre.co.uk

★★★★★



first night

classical

Royal Philharmonic Orchestra/Vasily Petrenko

Royal Albert Hall

★★★★★

This performance of Mahler's Symphony No 8 was originally planned for the dark days of the pandemic in 2020. Even if the Royal Albert Hall might just be big enough for a socially distanced "Symphony of a Thousand", how anyone would have begun to conduct and perform such a thing, I don't know. In the meantime, the conductor Vasily Petrenko has swapped Liverpool for London, and what was intended as a joint venture between his old and new bands has become a showcase for his work with the Royal Philharmonic Orchestra.

All of which is to say that this concert felt like a milestone. Eight soloists, three choirs, two boys' choirs and an orchestra filled the stage and choir stalls before a packed-out audience. Was it worth the wait? In a word, yes. Some pieces are best heard live, and this symphony, even with all its flaws, is one of them. Several of its best moments are big and visceral: take the thundering organ and vast walls of choral sound in the *Veni, Creator Spiritus* or the brass blazing from up high, behind the choir. Petrenko let those spectacular sections soar, driving Part I forward and brilliantly landing Part II's transcendent conclusion 90 minutes later.

What comes in between is tricky to navigate. Mahler's pairing of a Latin hymn (Part I) with the final scene of Goethe's *Faust* (Part II) is, well, both odd and strikingly original. The RPO was on agile, focused form. But really, this symphony is about the voice: the massed voices of the Philharmonia and Bournemouth Symphony choruses and City of London Choir, the youthful voices (and excellent German) of the Tiffin Boys' Choir and Schola Cantorum of the Cardinal Vaughan Memorial School, and superb solo voices, ranging from James Platt's inky bass to, briefly, standing up by the organ, Regula Mühlemann's heavenly soprano.

Rebecca Franks



John Cale
at 80,
still an
innovator

The Velvet goldminer

John Cale could just bask in ancient glories but Peter Ross finds the co-founder of the Velvet Underground keen to unearth new sounds

pop

John Cale

Queen's Hall, Edinburgh

★★★★★

Side-on, bent over his keyboard, he had the profile of a Roman emperor. An old coin, dug from some fallow field, might bear the face of John Cale. He brought to Edinburgh a certain imperial gravity, even when the songs he was playing were freshly minted.

As with any musician of his vintage and stature, one felt grateful for just being in the room as he performed. He is 80. He co-founded the Velvet Underground. These things matter. Cale, however, is not content to be a cultural giant, there to receive tribute. He insists on his place in contemporary music. A forthcoming album features collaborations with a younger generation of artists including Weyes Blood. He played the title track, *Mercy*, which paired a trip-hoppy beat with a tranquil guitar line to pleasant if rather insubstantial effect.

It was the reimagining of his older work that rewarded and intrigued. Three gems — *Villa Albani*, *Half Past France* and *Hanky Panky Nohow* — were arranged as an extended suite. The second of those tracks was given a

particularly radical overhaul. In its recorded version it is a wistful ballad on guitar and organ. Here it became an ominous drone, bassist Joey Maramba dragging a bow across his strings. The applause that greeted Cale's delivery of the opening line — "I suppose I'm glad I'm on this train" — suggested that most of the crowd didn't recognise it until that point.

As with Bob Dylan's merciless reinventing of material, Cale's audience had to grasp at familiar threads to try to identify songs. He seemed content not to help. "This is another new one," he said, introducing *Rosegarden Funeral of Sores*, a B-side from 1980 probably better known from the Bauhaus cover version. Cale's original was a chilly, industrial piece but he turned it into a warm country-ish croon. It is "new" in the sense that it might as well have been.

Those of us who had come in hope of a touch of Velvets were rewarded with *I'm Waiting for the Man*. It was a privilege to hear that man play and sing that song, of course, but then the whole evening felt like a sort of gift.

theatre

My Son's a Queer (But What Can You Do?)

Garrick, WC2

★★★★★

Rob Madge's parents are the co-stars of this feelgood, confessional show. The title might lead you to assume that the actor, who now identifies as non-binary, only received grudging acceptance from the immediate family as a child. Yet, the tenderly amusing home video clips, which form the spine of this slender, 65-minute confessional — first seen at the Turbine theatre and later at Edinburgh — indicate that the opposite was the case.

What we glimpse is a loving, unpretentious Midlands home where a little boy who was a starstruck cross between Alan Carr and Alan Cumming stages one living room musical after another, barking instructions like some miniature Hal Prince to a burly dad who is a sidekick and cheerful, all-purpose drudge. "Are you filming?" rings out time and again, along with, "Drum roll, please!" Ever the perfectionist, the young Madge was even known to issue a detailed rehearsal schedule in the run-up to Christmas Eve.

On Ryan Dawson Laight's set — a re-creation of the childhood home — grainy footage alternates with extracts from school reports, which hint at the problems faced by a boy who preferred playing Cinderella to football.

The adult Madge, who makes an entrance in a babydoll dress and dons several exotic costumes later, bubbles away all the while. It's principally in a couple of simple gestures where we get a sense of the pain that must have been lurking behind the boy's ever-present smile. It would have been worth hearing more about how the family coped with all the pressures but this is a show that prefers to don make-up and turn up the lights.

The show may not dig very deep, but the audience whooped, screamed and shouted. In the end, it's as much a therapy session as a one-person show.

Clive Davis

To November 6, nimaxtheatres.com



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Harry and Paul toast the Beeb with a roast

Carol Midgley TV review



The Love Box in Your Living Room

BBC2

★★★★★

Lost Worlds with Ben Fogle

Channel 5

★★★★★

When organisations celebrate their anniversaries you can usually expect a dull circle jerk of self-congratulation, so the BBC played a blinder in getting Harry Enfield and Paul Whitehouse to do it for them. Patting yourself on the back looks better when you send yourself up.

The Love Box in Your Living Room was a tour de force, an ingenious, quickfire, sometimes hilarious

mockumentary and a tender love letter to the BBC. Even the BBC haters who cry, "Abolish the licence fee!" would have to admit that it has a healthy ability to laugh at itself (look at *WIA*). Which is lucky, because Enfield and Whitehouse's parody made many references to it being a "giant public school", a bureaucratic nightmare in which you need to fill out three forms to borrow a pencil, and that thought it helped the working class by teaching them to say "lavatory" instead of "toilet".

"Despite being Scottish, John Reith had an optimistic view of life," Enfield's deadpan narration said. Every sentence earned its keep, yet while the pair are sublime mimics, Enfield's parody of Margaret Thatcher did remind me of Mollie Sugden.

Some things were notably absent from this timeline. Martin Bashir used forged documents to secure his *Panorama* interview with Diana, Princess of Wales, for instance. And they couldn't very well touch on the crimes of Jimmy Savile in a knockabout satire, but it did mock the BBC's terror of "getting it wrong" over "inclusivity". "So it put *RuPaul's Drag Race* on the front page of the iPlayer and hoped everyone would think it thought whatever it was that was right to think," Enfield said.

It was basically a pertinent rather than a savage roast, and it ended with



Paul Whitehouse and Harry Enfield marked the BBC's centenary

a billet-doux. It reminded us that 438 million people come to the BBC for news, and urged us not to lose a jewel in Britain's crown by taking it for granted (I know some don't see it as a jewel, but we'll have to agree to differ). "In life loved ones can be annoying, irritating, occasionally exasperating, but after they die and kind things have been said about them at the funeral, it's the little things we miss," it said. So true. The BBC has given us many great things. Enfield and Whitehouse are two of them.

Detroit might not instantly spring to mind when you think of "lost worlds", but from the first shocking minutes of *Lost Worlds with Ben Fogle*, parts of it were presented like a war zone.

Imagine if the wealthy folk of London abandoned their mansions when recession and bad times hit, leaving everything behind, from clothes and family photos to plates on the table. This is exactly how the discarded houses of Detroit's former bankers, managers and auto company executives were left — snapshot reminders of what was once America's richest city. Nice houses sat cheek by jowl with ruins. "That could have a dead body in it," said a police officer taking Fogle on a guided tour. There are signs of recovery now, proud locals regenerating the city, but it was mostly a sobering, well-reported reminder of how quickly the mighty can fall.

Radio choice

Ben Dowell



Radio 3 in Concert

Radio 3, 7.30pm

It's not just Auntie Beeb that is 100 this year, so are many of its most august offshoots — including the BBC Philharmonic. It has constantly reinvented itself and remains one of the BBC crown jewels and a Proms workhorse. This centenary concert celebrates its work and in particular its connection with Peter Maxwell Davies, its first composer/conductor, who went on to become Master of the Queen's Music. There is also on the bill a new commission from the Scottish composer Erland Cooper, conducted by the Finnish musician Eva Ollikainen, above, and featuring the French soprano Héloïse Werner.

Times Radio

Digital, web, smart speaker, app
5.00am Anna Cunningham with Early Breakfast. Early morning headlines **6.00** Chloe Tilley and Calum Macdonald with Times Radio Breakfast. All the morning's headlines **10.00** Patrick Maguire. Politics without the boring bits **1.00pm** Ruth Davidson. Covering the big political stories of the week **4.00** Ayesha Hazarika with Times Radio Drive. All the day's big stories **7.00** Michael Portillo. Cultured conversation and political interview **10.00** Henry Bonus **1.00am** Sounds of Our Times **1.30** Red Box **2.00** Highlights from Times Radio

Radio 2

FM: 88.90-2.00 MHz
6.30am The Zoo Ball Breakfast Show **9.30** Gary Davies. Radio 2's new afternoon presenter Scott Mills picks his Tracks of My Years this week **12.00** Tim Daheley **2.00pm** OJ Borg **4.30** OJ Borg — Ravi **2.00** Sara Cox **7.00** Michelle Visage. A selection of hits from across the pop music genre **8.30** Michelle Visage's Handbag Hits. Feelgood party classics **9.00** The Good Groove with DJ Spooky. A mix of soulful house and lyrical garage tunes **11.00** The Rock Show with Johnny Walker. The host introduces a selection of rock tracks **12.00** Romesh Ranganathan: For the Love of Hip-Hop **1.00am** Beatles at the BBC (**r**) **2.00** Radio 2 Unwinds with Angela Griffin **3.00** Sounds of the 80s Mastermix **4.00** Sophie Ellis-Bextor's Kitchen Disco

Radio 3

FM: 90.2-92.4 MHz
6.30am Breakfast Kate Molleson presents the breakfast show **9.00** Essential Classics Georgia Mann plays the best in classical music with discoveries and surprises rubbing shoulders with familiar favourites **12.00** Composer of the Week: England's Golden Age Donald Macleod surveys the later lives of the 16th-century composers, especially Thomas Tomkins — the last surviving member of the group as England girded its loins for revolution. Weekles (*Death Hath Deprived Me of My Dearest Friend*; and Tomkins (*Cloris When As I Woo*; *O Let Me Live for True Love*; *Be Strong and of Good Courage*; *Offertory*; *Thou Art My King*; *Pavan for these Distressed Times*); *The Lady Folliot's Galliard*; and *Burial Sentences*) (**r**)

1.00pm Radio 3 Lunchtime Concert

Linton Stephens presents highlights from the 2022 Dartington Music Festival, with performances by May Bevan, Gemma Rosefield, Ivana Garvic and the Magnard Ensemble. Grieg (*Holberg Suite*, Op 40); Frances-Hoad (*Invocation*); Ravel (*Kaddish — Two Hebrew Melodies*, No 1); Poulen (Sextet for piano and wind quintet, Op 100); and Vaughan Williams (*Dirge for Fidele*) **2.00 Afternoon Concert** Chloe van Soeterstede conducts Franck's Symphony in D minor; plus music by Debussy, Schubert and Francis Grier. Presented by Penny Gore. Franck (*Les éolides*; and Symphony in D minor, Op 48); Debussy (*Syrinx*; Anne Danican Philidor (Sonata in D); Schubert (*Four Polonoises*, D599); and Francis Grier (*Missa Aedi Christi*) **4.30 The Listening Service** Tom Service explores the story behind Mendelssohn's Hebrides Overture (**r**) **5.00 In Tune** The Algerian singer-songwriter Souad Massi performs songs from her forthcoming album, *Sequana*, live in the studio with guitarist Justin Adams. Plus, the conductor Rafael Payare drops by prior to his concert with the Orchestre Symphonique de Montréal **7.00 In Tune Mixtape** An eclectic non-stop mix of music **7.30 Radio 3 in Concert** The conductor Eva Ollikainen joins the BBC Philharmonic Orchestra to celebrate relationships and music, old and new. From Bridgewater Hall, Manchester. Presented by Tom McKinney, Gips (*Chandeleur Overture*); and Erland Cooper (*Window over Rackwick*); Interval — Beethoven (Symphony No. 9 "Choral"). *See Radio Choice* **10.00 The Verb** The presenter Ian McMillan's cabaret of the word, featuring the best poetry, new writing and performance **10.45 The Essay: The Beeb and the Bard** A discussion about how Shakespeare's plays have embraced diversity with the original text enriched by new voices and new settings **11.00 Late Junction** Fresh back from Kraków, Jennifer Lucy Allan marks the 20th anniversary of the city's landmark experimental music festival Unsound, sharing some of her favourite performances and memories from the last two decades, as well as a mixtape from the cellist and composer Rosalind **1.00am** Tearjerker with Sigrid **2.00** Downtime Symphony (**r**) **3.00 Through the Night**

Radio 4

FM: 92.4-94.6 MHz LW: 198kHz MW: 720 kHz
5.30am News Briefing **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day **6.00** Today With Mishal Husain and Justin Webb **8.31** (LW) Yesterday in Parliament **9.00** Desert Island Discs The music producer Rick Rubin shares the soundtrack of his life (**6/15**) (**r**) **9.45** (LW) Daily Service **9.45 Book of the Week:** *The Climate Book* (**r**) **12.48** Shipping Forecast **1.00** As BBC World Service

9.00 Dear Adolf — Letters to the Führer

Christopher Cook researches the archives of the American Jewish Committee (**r**) **10.00 The World Tonight** With James Coomarasamy **10.45** Sleep Well with Michael Mosley The latest science and surprising health benefits of better sleep. Last in the series **11.00 American** The lowdown on the US midterms (**3/10**) **11.30** Today in Parliament **12.00** News and Weather **12.30am** Book of the Week: *The Climate Book* (**r**) **12.45** Book of the Week **1.00** As BBC World Service

Radio 4 Extra

Digital only
8.00am Share and Share Alike **8.30** A Very Private Man **9.00** The Museum of Curiosity **9.30** Sharing Fatman **10.00** Berlin **11.00** Podcast Radio **12.00** Share and Share Alike **12.30pm** A Very Private Man **1.00** Lord Peter Wimsey — *Has His Carcase* **1.30** Hercule Poirot: *Sad Cypress* **2.00** The Line Becomes a River **2.15** Subterranean Homesick Blues **2.30** The Business of Film with Mark Kermode **3.00** Berlin **4.00** The Museum of Curiosity **4.30** Sharing Fatman **5.00** The Quandernor Xperimentations **5.30** Now You're Asking with Marian Keyes and Tara Flynn **6.00** Appointment with Fear **6.30** Musical Genes **7.00** Share and Share Alike. Leslie regrets his lack of a love life **7.30** A Very Private Man. Helen prepares to go away to celebrate her mother's birthday **8.00** Lord Peter Wimsey — *Has His Carcase*. Murder mystery by Dorothy L Sayers. From 1981 **8.30** Hercule Poirot: *Sad Cypress*. Murder mystery by Agatha Christie. Last in the series **9.00** Podcast Radio. Hours. Presenters recommend their favourite podcasts and speak to the people who make them **10.00** Comedy Club: Now You're Asking with Marian Keyes and Tara Flynn. Listeners' problems involving love languages and untruths on dating profiles **10.30** Knowing Me, Knowing You. Spoof chat show with Steve Coogan **11.00** Mark Thomas: *The Manifesto*. The comedian-activist creates a people's manifesto **1.00** **11.30** James Acaster's Perfect Sounds. Rosie Jones listens to *The Impossible Kid*, written by Aesop Rock

11.00 **11.30** Jeremy Kyle **10.00** The Independent Republic of Mike Graham **1.00pm** Ian Collins **4.00** Daisy McAndrew and Kevin O'Sullivan **7.00** Plank of the Week **8.00** Piers Morgan Uncensored Best of **9.00** The Talk **10.00** Tom Newton Dunn **11.00** The James Whale Show **1.00am** Martin Kelner

9.00 Nicky Campbell 11.00 Chiles on Friday

1.00pm Kammy & Ben's Proper Football Podcast **1.30** The Footballers' Football Podcast **2.00** Els James and John Robins **4.00** 5 Live Drive **7.00** 5 Live Sport: The Friday Football Social **9.00** 5 Live Formula 1. A look ahead to the Mexican Grand Prix **9.30** 5 Live Sport: 5 Live Cricket. A review of Australia v England **10.00** Stephen Nolan **1.00am** Hayley Hassall

talkSPORT

MW: 1053, 1089 kHz
5.00am Early Breakfast **6.00** talkSPORT Breakfast with Alan Brazil **10.00** Jim White and Simon Jordan **1.00pm** Hawksbee and Jacobs **4.00** talkSPORT Drive with Andy Goldstein and Darren Bent **7.00** Game Day Countdown **10.00** Sports Bar **1.00am** Extra Time with Martin Kelner

TalkRadio

Digital only
5.00am James Max **6.30** Jeremy Kyle **10.00** The Independent Republic of Mike Graham **1.00pm** Ian Collins **4.00** Daisy McAndrew and Kevin O'Sullivan **7.00** Plank of the Week **8.00** Piers Morgan Uncensored Best of **9.00** The Talk **10.00** Tom Newton Dunn **11.00** The James Whale Show **1.00am** Martin Kelner

6 Music

Digital only
5.00am The Remix with Chris Hawkins **5.30** Deb Grant **7.30** Nemone **10.30** Mary Anne Hobbs **1.00pm** Craig Charles **4.00** Huw Stephens **7.00** The People's Party with Afrodite **9.00** Tom Ravenscroft **11.00** The Ravers Hour **12.00** 6 Music's Indie Forever **1.00am** 6 Music's Emo Forever **2.00** Focus Beats **4.00** Ambient Focus

Virgin Radio

Digital only
6.30am Tom Allen on the Chris Evans Breakfast Show with Sky **10.00** Eddy Temple-Morris **1.00pm** Jayne Middlemiss **4.00** Steve Denyer **7.00** Ben Jones **10.00** Stu Elmore **1.00am** Emma Nolan

Classic FM

FM: 100-102 MHz
6.00am More Music Breakfast **9.00** Aled Jones **12.00** Anne-Marie Minihall **4.00pm** John Brunning **7.00** Smooth Classics at Seven **10.00** Smooth Classics **1.00am** Katie Brethwick **4.00** Sam Pitts

television & radio

Viewing Guide

James Jackson

The Devil's Hour

Amazon Prime Video

Top pick
A new British mystery drama instantly distinguished by being so hard to define. Perhaps that's because, while it is written and created by a newcomer,

Tom Moran, the producers are Steven Moffat and Hartwood Films, purveyors of such tricksy unpredictable shows as *Dracula* and *Inside Man*. This feels far more serious, though, its crime mystery secondary to a shadowy psychological drama. Jessica Raine (*Call the Midwife*; *The Last Post*) plays Lucy, a single

mother woken by horrifying visions every night at 3.33am (known as the Devil's hour). Her eight-year-old boy, Isaac, is emotionally blank and has a habit of making her jump by wandering about in the night. Lucy's attempts to make him laugh don't work, and even the psychotherapist (Meera Syal) is puzzled. But why are we also

introduced to Nikesh Patel's detective, investigating a string of local murders? And what are the flash-forward scenes in which Lucy is seen in tense discussion with a prisoner named Gideon (Peter Capaldi) all about? Gideon, it seems, will be key to unlocking whatever's eating Lucy and her son. Raine's sparky

performance helps to lift the gloomy subject matter, while good support comes from Alex Ferns (*Chernobyl*) as a copper assisting the detective Dhillon's inquiries. Judged on the first two episodes, the series' strength is in presenting an ordinary world tinged with nightmares and the possibility of encroaching madness.

The Bastard Son and the Devil Himself

Netflix
One for those who like dramas where witches live among us and provide heightened teenage issues (the young adult market, essentially). This is adapted by Joe Barton (*The Lazarus Project*)

from Sally Green's 2014 novel *Half Bad* and concerns a 16-year-old boy (played by Jay Lycourgo) who is pleasant until things start to go awry at school and he finds he is "quick to anger". His father, you see, was a cruel witch. Things get magical in a bloody kind of way as the lines between good and evil fray.

BBC1

Early
6.00am Breakfast 9.15 Morning Live. Magazine show 10.00 Critical Incident. A brave PC confronts an armed robber when he enters a restaurant with a knife 10.45 Paramedics on Scene. Paramedics on Sky deal with a footballer with a head knock (AD) 11.15 Homes under the Hammer. The progress of properties in Swansea, Bolton and Bishop Auckland (r) (AD) 12.15pm Bargain Hunt. Charlie Ross presents the show from Ardingly in West Sussex (AD) 1.00 BBC News at One; Weather 1.30 BBC Regional News; Weather 1.45 Doctors. Rob is tasked with mentoring new PC Gareth Lewis, who needs to learn that policing is about people and not always blindly following the rules (AD) 2.15 Money for Nothing. Sarah Moore explores Beaconsfield recycling centre in Buckinghamshire 3.00 I Escaped the Country. Sonali Shah revisits the Welsh Marches and Devon (AD) 3.45 The Repair Shop. A silver saxophone, a stained-glass window panel and a music box are restored 4.30 The Tournament. Knockout quiz hosted by Alex Scott. Last in the series 5.15 Pointless. Quiz hosted by Alexander Armstrong, with co-host Lauren Laverne 6.00 BBC News at Six; Weather 6.30 BBC Regional News; Weather

BBC2

6.00am Take a Hike (r) 6.30 I Escaped to the Country (r) (AD) 7.15 Money for Nothing (r) 8.00 Sign Zone: The Repair Shop (r) (AD, SL) 9.00 BBC News 10.00 BBC News 12.15pm Politics UK 1.00 Best House in Town (r) 1.45 Attenborough's Wonder of Eggs. David Attenborough reveals the secrets of birds' eggs from creation to hatching, exploring how they are made, the reasons behind their shape and their intrinsic purpose (r) (AD) 2.45 Eggheads (r) 3.15 Lightning (r) 3.45 Murder, Mystery and My Family. Sasha Wass and Jeremy Dén investigate the case of a woman executed for killing her husband in 1856, which inspired Thomas Hardy's *Tess of the d'Urbervilles* (r) (AD) 4.30 Gardening Together with Diarmuid Gavin. The horticultural designer fashions a garden for the Hanway family in Hove (r) 5.00 Flog It! At Sandon Hall in Staffordshire, Charles Hanson and David Fletcher pick out gems to value, including an unusual French jardiniere and a silver tea service. Paul Martin presents (r) 6.00 Richard Osman's House of Games. Radzi Chinyanganya, Janet Ellis, Darren Hart and Suzi Ruffell take part 6.30 Strictly: It Takes Two. Rylan is on hand with more Strictly exclusives

ITV

6.00am Good Morning Britain. Magazine featuring a lively mix of news and current affairs, plus health, entertainment and lifestyle features 9.00 Lorraine. Entertainment, current affairs and fashion news, as well as showbiz stories and gossip. Presented by Lorraine Kelly 10.00 This Morning. Daily magazine, featuring a mix of chat, showbusiness news, lifestyle features, topical discussion, health and beauty advice and more. Including Local Weather 12.30pm Loose Women. Interviews and topical debate from a female perspective 1.30 ITV News; Weather 2.00 Dickinson's Real Deal. David Dickinson and the team are in Weston-super-Mare where Aidan Pass duels over a pistol, and Jan Keyne pays big money for a massive watch (AD) 3.00 Ridiculous. Quiz hosted by Ranvir Singh in which contestants take on the Riddlerman 4.00 Tipping Point. Ben Shephard hosts the arcade-themed quiz in which contestants drop tokens down a choice of four chutes in the hope of winning a £10,000 jackpot 5.00 The Chase. Bradley Walsh presents as contestants from Cardiff, London, Rochester and Oldbury take part in the quiz 6.00 Regional News; Weather 6.30 ITV News; Weather

Channel 4

6.05am Countdown. Ardal O'Hanlon is in Dictionary Corner (r) 6.45 Cheers (r) 7.35 Everybody Loves Raymond (r) (AD) 8.55 Frasier (r) (AD) 10.30 Ramsay's Kitchen Nightmares USA. The chef tries to bring a New Orleans restaurant back to its former glory, but clashes with owners who seem interested only in the financial side of things (r) 11.25 Channel 4 News Summary 11.30 Help! We Bought a Village. A derelict building in a French village gets a new lease of life. Last in the series (r) 12.30pm Steph's Packed Lunch. Weekday magazine show hosted by Steph McGovern 2.10 Countdown. Dave Gorman is in Dictionary Corner 3.00 A Place in the Sun. A couple seeks a holiday home around southern Spain's Lake Vinuela (r) 4.00 Renovation Nation. A duo begin their most ambitious project to date. Last in the series (AD) 5.00 Four in a Bed. The hosts meet for one last time to debate their differences and settle some scores 5.30 Come Dine with Me. An administrative assistant is the final host in Leamington Spa 6.00 The Simpsons. Surveillance cameras installed in Springfield (r) (AD) 6.30 Hollywoods. Nancy's rivalry with Olivia reaches new heights as they raise money for charity (r) (AD)

Channel 5

6.00am Milkshake! 9.15 Jeremy Vine. The broadcaster and guests discuss the issues of the day with co-host Storm Huntley joining him for phone-ins and reading out viewers' correspondence 12.45pm Shoplifters & Scammers: At War with the Law. Documentary charting methods used to thwart criminals targeting shops (r) 14.05 News at Lunchtime 1.45 Home and Away. Xander shines as a paramedic at work, telling Rose that he almost delivered a baby in the ambulance. Meanwhile, Leah takes the reins on Justin's band fee negotiation and saves the day (r) 2.15 FILM: Too Close to Home (PG, TVM, 2021) An ambitious attorney must determine whether her estranged sister is responsible for their father's death. Thriller starring Anita Leeman Torres, Sabrina Stoll and Scott Christopher 4.00 Bargain-Loving Brits in the Sun. Simon Duggan follows his dream of becoming a professional photographer, while Sue and Rod at Easy Horse Care Rescue Centre deal with a visit from the vet (r) 5.00 5 News at 5 6.00 Parking Hell. Documentary following the daily battles across Britain for parking spaces 6.30 Eggheads. Another Hare of the Dog take on the Eggheads 6.55 5 News Update



Off air - Jane and Fi's new podcast

Fresh from their all new Times Radio show Jane Garvey and Fi Glover keep the mics on, grab a cuppa and say what they really think - unencumbered and off air.

Listen with the Times Radio app or wherever you find your podcasts or catch them on air Monday to Thursday, 3-5pm.

7PM

7.00 The One Show Live chat and topical reports presented by Alex Jones and Craig Revel-Horwood
7.30 We Are England Regional current affairs reports. See Viewing Guide

8PM

8.00 Question of Sport Paddy McGuinness hosts the quiz, with panellists Paul Parker, Peter Reid, John Hartson and Ashley Williams
8.30 Ghosts Mike and Alison reach boiling point over the B&B, and Julian aims to prove he is more selfless than people think. Last in the series (AD)

9PM

9.00 Have I Got News for You Steph McGovern guest hosts with panellists the comedian Jamie MacDonald and the mathematician Hannah Fry (6/7)
9.30 Am I Being Unreasonable? Nic worries she's a bad mum and the pressure mounts and truths will out. See Viewing Guide (6/6) (AD)

10PM

10.00 BBC News at Ten
10.30 BBC Regional News and Weather
10.40 The Graham Norton Show The rock legend and U2 frontman Bono joins the host, alongside fellow singer Taylor Swift, the actor Eddie Redmayne and Lorraine-turned-television presenter Alex Scott. Plus, Lady Blackbird performs her new single *Feel It Comin*

Late

11.30 RuPaul's Drag Race UK Tess Daly and AJ Odudu play the iconic Snatch Game, while Mel B joins RuPaul as his extra special guest judge (6/10) (r)
12.40am Blankety Blank Bradley Walsh hosts the revile of the comedy quiz show, with panellists Lawrence Chaney, Jermaine Jenas, Desre Burch, Alan Davies, Roman Kemp and Scarlett Moffatt helping contestants win some brilliant prizes by filling in the blanks (r)
1.20-6.00 BBC News. The latest headlines

7.00 Celebrity Antiques Road Trip Famous faces embark on the cross-country treasure-hunting challenge, joined by expert assistants

7.30 Emmerdale A sad day in the village, and Kerry desperately tries to get Chloe to stay. Meanwhile, the scales fall from someone's eyes (AD)

8.00 Autumnwatch Chris Packham and Michaela Strachan bring the final instalment of wildlife dramas that have been unfolding all week at Wild Ken Hill. Gillian Burke and Iolo Williams will be catching up on the latest live action from one of the biggest bat roosts in Wales (4/4)

8.00 Coronation Street Fiz learns that John Stape is the subject of an upcoming book, and Stephen attempts to scupper Audrey's holiday. Meanwhile, Daniel and Daisy's crossed wires leave them homeless (AD)

9.00 Gardeners' World Monty Don harvests his loofahs, plants tulip bulbs in pots, gives a masterclass in making leafmould and reflects on the gardening year. Carol Klein joins a special autumn colour tour at The National Arboretum in Gloucestershire. Last in the series

9.00 Professor T After discovering the body of an undercover police officer, the CID team blunder into a Drugs Squad operation against a major trafficker that appears to implicate one of their closest colleagues (6/6) (AD)

10.00 Mock the Week Highlights of the topical comedy series presented by Dara O Briain (7/8)

10.00 ITV News at Ten

10.30 Newsnight Analysis of the day's events with Victoria Derbyshire

10.30 Regional News
10.45 The NFL Show Two-time Super Bowl winner Osi Umenyiora and former NFL defensive back Jason Bell join host Laura Woods in looking back at all the major headlines and stories from week seven of the NFL season

11.05 MOTDx Football discussion presented by Jermaine Jenas (r)

11.35 Frankie Boyle's New World Order The comedian tries to make sense of the modern world (1/7) (r)

12.05am Sign Zone: Martin Compston's Scottish Fling Martin and Phil MacHugh end their tour of Scotland in the Lowlands. Last in the series (r) (AD, SL) 12.35 1.05 Doctor Who. Feature-length special, starring Jodie Whittaker in her final appearance (r) (AD, SL) 2.05-3.20 Escape from Kabul Airport. Documentary (r) (SL)

7.00 Channel 4 News

7.30 Unreported World Yousra Elbagir reports on the crackdown on child sex trafficking in Houston, Texas

8.00 The Great British Bake Off: An Extra Slice Jo Brand is joined by Paul Hollywood and show fan Aisling Bea to tuck into the events of Custard Week. Meanwhile, an exclusive interview with the latest baker to leave (7/10)

9.00 Gogglebox: Celebrity Special for SU2C A special celebrity edition for Stand Up to Cancer with some of Britain's best-loved personalities turning their hand to being the country's most opinionated viewers

10.00 Celebrity I Literally Just Told You Jimmy Carr presents a Stand Up to Cancer special of the show featuring players Clare Balding, Joel Dommett, Roisin Conaty and Big Narstie

11.05 Mo Gilligan & Friends: The Black British Takeover Stand-up performances from Eddie Kadi, Ola Labib, Slim, Thanya Moore, Babatunde Aléché and Mo Gilligan filmed at the O2 Arena. Featuring music from the Compozers. The show also includes intimate backstage access

12.25am FILM: The Inbetweeners 2 (15, 2014) The teens travel to Australia in search of fun and adventure. Comedy sequel starring Simon Bird (AD) 2.00 FILM: Girls Trip (15, 2017) Four old friends reconnect and rediscover their wild sides on a trip. Comedy starring Regina Hall (AD) 4.05-6.20 Come Dine with Me (r) (AD)

7.00 Inside the Mr Kipling Cake Factory A behind-the-scenes guide to the Mr Kipling Factory in Carlton, South Yorkshire, featuring a look back at the company's history with food historian Polly Russell (3/3) (r)

7.55 5 News Update

8.00 Susan Calman's Grand Day Out The comedian takes her vintage camper van to the Wye Valley, which attracts tourists from far and wide for its ancient woodlands, quirky traditions and beauty spots galore (2/5)

9.00 Lighthouses: Building the Impossible New series. Rob Bell uncovers extraordinary feats of lighthouse engineering on both sides of the Atlantic, tackling the world's busiest shipping lane, discovering oil rigs and setting sail in search of America's first lighthouse

10.00 Freddie Mercury: In His Own Words Documentary telling the story of the Queen frontman's life and career, from the early days of the band to their show-stopping performance at Live Aid and their dominance of music charts around the world. From *Killer Queen* and *Bohemian Rhapsody*, through to *The Show Must Go On*, the film uncovers the stories behind the songs through archive interviews with Freddie himself (r)

11.55 Queen: A Night at the Odeon

A performance from the rock band (r)

1.00am The LeoVegas Live Casino Show 3.00 Entertainment News on 5.05 The Nile: Egypt's Great River with Bettany Hughes (r) 3.55 British Airways 24/7: Access All Areas (r) 4.45 House Doctor (r) 5.15 Entertainment News on 5.35 Peppa Pig (r) (AD, SL) 5.40 Paw Patrol (r) (SL) 5.50-6.00 Pip and Posy (r)

television & radio

A1 by Night: Against the Clock

BBC1, 7.30pm

If you curse roadworks on your local A-road, spare a thought for those working through the night to get the road open by 6am. Tonight's short film in the fine *We Are England* strand follows the workers labouring to get a new lane built

on the stretch of the A1 between Scotswood and North Brunton in Newcastle — one that has 50,000 cars pass through it every day. Tiredness, machine breakdowns ... by 4am in this nocturnal asphalt world the team must wrap up their work to allow traffic management to reopen the road. But honour lies in honest toil.

Cleo Laine at the BBC

BBC4, 9pm

Many happy returns to Britain's "first lady of jazz", Cleo Laine. She turns 95 today, and BBC4 is celebrating the occasion by plundering six decades of BBC archives for highlights of her career. She became a star after

Dankworth Seven in the 1950s (she married the bandleader), and soon stood out for her mastery of scat-singing. Her voice was once described as "one of the richest contraltos in recording history". Expect renditions of *Send in the Clowns*, along with duets with John Williams, Tony Bennett and Dudley Moore.

Am I Being Unreasonable?

BBC1, 9.30pm

The last in a series that initially seemed to confuse viewers — not funny enough for those expecting lols from Daisy May Cooper, and too twisted for others. But those who have clicked with it now sing its praises as an unusual and original

comedy-thriller. By now the spoiler list is a long one, but be aware that the mood is increasingly discombobulated as the unhappy wife Nic (Cooper) recalls in flashbacks the events that led to her grief. Expect revelations in a finale that seems to leave comedy behind in return for bleak psychodrama.

Film Shame

Film4, 11.00am

Steve McQueen's follow-up to his feature debut, *Hunger*, follows a familiar arc — freefall towards rock bottom then self-awareness and a hint of redemption. Michael Fassbender as Brandon and Carey Mulligan as his sister Sissy pull no punches. (18, 2011)

Sky Max

6.00am Stargate SG-1 (r) 8.00 The Flash (r) 9.00 The Blacklist (r) 10.00 Supergirl (r) 11.00 NCIS: Los Angeles (r) 1.00pm Hawaii Five-0 (r) 2.00 S.W.A.T (r) 3.00 The Blacklist (r) 4.00 The Flash (r) 5.00 Supergirl, General Lane tortures Astra (r) 6.00 Stargate SG-1, Isaac Hayes guest stars (r) 7.00 Stargate SG-1, Part one of the team travels back in time for a piece of technology (r) 8.00 The A to Z of Horror Movies, An alphabetical trip through the genre (r) (AD) 9.00 Rob & Rossie vs Country Music, The comedians meet Shania Twain (r) (AD) 10.00 Banshee, Hood and Carrie become involved in a titanic gun battle with the Ukrainian mob, Last in the series (r) (AD) 11.10 Fantasy Football League (r) 11.45 Never Mind the Buzzcocks (r) (AD) 12.30am The Russell Howard Hour, With Jamali Maddix (r) 1.15 Warrior (r) 2.20 Road Wars (r) 2.55 Hawaii Five-0 (r) 4.00 S.W.A.T (r) (AD) 5.00 Highway Cops (r) (AD)

Sky Atlantic

6.00am Storm City (r) (AD) 7.45 The Wire (r) 10.00 Yellowjackets (r) (AD) 12.15pm Game of Thrones (r) (AD) 1.20 Ray Donovan (r) (AD) 3.30 The Wire (r) 5.45 Yellowjackets, The girls opt to throw one last party (r) (AD) 6.50 Yellowjackets, The girls navigate damning evidence and false alibis (r) (AD) 7.55 Game of Thrones, Cersei finds herself seeking forgiveness in King's Landing, Jon is challenged at the Wall, while Daenerys is surrounded by strangers (r) (AD) 9.00 Babylon Berlin, Weintraub investigates the boxing match betting fraud (5/12) (r) 10.05 Babylon Berlin, Goldstein takes drastic measures, while Charlotte tells a lawyer about the deaths among street children (6/12) (r) 11.10 House of the Dragon, Game of Thrones prequel following the story of House Targaryen, Paddy Considine stars, Last in the series (r) 12.15am This England (r) 1.20 The Third Day (r) (AD) 2.25 The Wire (r) (AD) 3.30 In Treatment (r) 4.00 Storm City (r) (AD)

Sky Documentaries

6.00am Harrow: A Very British School (r) (AD) 7.00 Discovering: Dustin Hoffman (r) 8.00 The Directors (r) (AD) 9.00 The Movies (r) 10.00 The Last Movie Stars (r) (AD) 11.00 Urban Secrets (r) 12.00 FILM: Against the Tides (12, 2019) The story of the marathon swimmer Beth French (AD) 1.45pm Mykon: Moeen Ali (r) (AD) 2.00 Wework: How to Lose \$300 in Two Weeks (r) (AD) 4.00 The Directors (r) (AD) 5.00 Discovering: Dustin Hoffman (r) 6.00 The Movies, The 1980s (r) 7.00 The Last Movie Stars (r) (AD) 8.00 Urban Secrets (2/8) (r) 9.00 Kings of Coke (r) (AD) 10.45 Music Box (1/6) (r) (AD) 12.45pm FILM: Lennox — The Untold Story (15, 2020) The incredible story of the heavyweight boxer (AD) 2.45 FILM: The Brink (15, 2019) The filmmaker Alison Klayman shines a light on the career of the political strategist Steve Bannon (4.30) Premier League Legends (r) (AD) 5.00 Urban Secrets (r)

Sky Arts

6.00am FILM: Anton Bruckner — The Making of a Giant (12, 2020) (AD) 7.20 FILM: Abbott and Costello Meet the Invisible Man (PG, 1951) Comedy, also starring Arthur Franz (b/w) 9.00 Tales of the Unexpected (10.00) Alfred Hitchcock Presents (1.35) 10.00 Discovering: Robert Taylor (AD) 12.00 Raphael: Revealed (1.00pm) Tales of the Unexpected (2.00) The Impressionists and the Man Who Made Them 3.00 Portrait Artist of the Year 2019 4.00 Discovering: Montgomery Clift (AD) 5.00 Tales of the Unexpected 6.00 Alfred Hitchcock Presents, Double bill 7.00 Berlin Live: Simple Minds 8.20 Eric Clapton: Crossroads Guitar Festival 2019, A festival over two nights in Dallas 10.35 2.00 Trains Runnin', Documentary 12.20am 88 King: Live in Concert at the Royal Albert Hall, A 2011 performance by the musician 2.05 88 King — The Life of Riley 3.55 Del Amitri: You Can't Get Back 5.10 Joni Mitchell: Music Icons 5.35 Video Killed the Radio Star 12.00 Sky Sports News

Sky Main Event

6.00am Live ICC Men's T20 World Cup: Afghanistan v Ireland, Coverage of the Group 1 match from Melbourne Cricket Ground 8.30 Live ICC Men's T20 World Cup: England v Australia, Coverage of the Group 1 match from Melbourne Cricket Ground 1.00pm Live DP World Tour Golf: The Portugal Masters, Day two from Dom Pedro Victoria Golf Course, Vilamoura 6.00 Sky Sports News 7.30 Live EFL: Birmingham City v Queens Park Rangers (Kick-off 8.00), Coverage of the Championship encounter from St Andrew's, as the visitors look to continue their strong start to the season that has seen them within touching distance of the top spot 10.30 Live Formula 1: The Mexico City Grand Prix second practice session, Coverage of preparations for the 20th round of the season at Autodromo Hermanos Rodriguez 11.45 F1 Travel Logistics 11.50 Zhou's Crash Aftermath 12.00 Sky Sports News

T AUDIO



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TalkTV

6.00am James Max, An initial insight into the day's top stories 6.30 Jeremy Kyle, Debates, the latest from Parliament, and exclusive interviews 10.00 The Independent Republic of Mike Graham 1.00pm Ian Collins 4.00 Daisy McAndrew and Kevin O'Sullivan, Taking a look at the big stories of the day 7.00 Plank of the Week, Nobody is safe as Mike Graham presents the panel show where the guests get to nominate their Plank of the Week 8.00 Piers Morgan Uncensored Best Of, The host presents his verdict on the week's global events with debate, interviews, and plenty of fun 9.00 The Talk, Join Sharon Osbourne and a panel of opinionated famous faces from the worlds of politics, showbiz, business and current affairs to debate the hot topics everybody's talking about 10.00 First Edition, TalkTV's flagship evening news programme takes an energetic look at tomorrow's news, tonight 11.00 Piers Morgan Uncensored Best Of 12.00 The James Whale Show 1.00am Daisy McAndrew and Kevin O'Sullivan 2.00 Jeremy Kyle Live 3.00 Piers Morgan Uncensored Best Of 4.00 The Talk 5.00 Cristo

BBC4

7.00pm Top of the Pops, Performances from October 7 1993, featuring Haddaway, Meat Loaf, Paul Young, Billy Joel and Go West 7.30 Top of the Pops, Performances by Eternal, Iron Maiden, Dina Carroll and the Lemonheads 8.00 Top of the Pops, Peter Powell presents an edition first broadcast October 25, 1979 8.30 Top of the Pops, With the Style Council, George Michael, Rick Astley and George Harrison 9.00 Cleo Laine at the BBC, Archive performances by the jazz singer with solo numbers alongside duets with John Williams, Dudley Moore, Tony Bennett and her late husband Johnny Dankworth, See Viewing Guide 10.00 Show of the Week, Cleo Laine, A 1974 performance at the Colgate Theatre, London 10.55 Sir John Dankworth with the BBC, Tribute to the jazz musician and composer, including archive footage of him accompanying Cleo Laine on *Later with Jools Holland* in 2007 and his Royal Variety Performance in 1962 11.55 Top of the Pops, Performances by Meat Loaf, Paul Young, Billy Joel and Go West 12.25am Top of the Pops 1.55 Cleo Laine at the BBC 2.55-3.45 Show of the Week: Cleo Laine

Talking Pictures

6.00am FILM: A Tale Of Five Cities (PG, 1951) (b/w) 7.40 FILM: The Shipbuilders (PG, 1943) (b/w) 9.15 FILM: Night of the Prowler (U, 1962) (b/w) 10.30 FILM: The Bridal Path (PG, 1959) 12.20pm FILM: Please Sir! (U, 1971) Comedy starring John Alderton 2.25 FILM: Laughter in Paradise (U, 1951) Comedy starring Alastair Sim (b/w) 4.15 FILM: The Flemish Farm (PG, 1943) Fact-based Second World War adventure starring Clive Brook (b/w) 5.55 FILM: Sewers of Gold (PG, 1979) Crime thriller starring Ian McShane 8.00 The Outer Limits (b/w) 9.00 Cellar Club with Caroline Munro 10.00 FILM: The Brotherhood of Satan (18, 1971) Horror starring Strother Martin 10.55 Cellar Club with Caroline Munro 11.00 FILM: The Ghost of Sierra de Cobre (PG, TVM, 1964) Horror starring Martin Landau and Judith Anderson (b/w) 12.40am Cellar Club with Caroline Munro 12.45 FILM: One Body Too Many (PG, 1944) (b/w) 2.20 Cellar Club with Caroline Munro 2.25 FILM: Kill Me Tomorrow (PG, 1957) (b/w) 4.05 FILM: The Stranger (PG, 1946) See Viewing Guide

Film4

11.00am Vertigo (PG, 1958) Hitchcock thriller starring James Stewart 1.40pm Appointment with Danger (PG, 1950) Noir thriller starring Alan Ladd (b/w) 3.25 Anne of the Thousand Days (PG, 1969) Historical drama with Richard Burton and Genevieve Bujold 6.15 Star Trek Into Darkness (12, 2013) The crew of the starship Enterprise is sent to hunt down a rogue Starfleet agent behind an alleged attack. Sci-fi adventure sequel starring Chris Pine and Zachary Quinto (AD) 9.00 1408 (15, 2007) A sceptical writer checks into an allegedly haunted hotel room as research for his book. Supernatural thriller starring John Cusack and Samuel L Jackson 11.05 American Psycho (18, 2000) A financier in 1980s New York tries desperately to maintain a successful image while indulging in a series of brutal murders. Satirical drama starring Christian Bale and Willem Dafoe 1.10am-3.20 Shame (18, 2011) A sex addict's life starts to fall apart when he is reunited with his equally troubled sister, Steve McQueen's drama with Michael Fassbender and Carey Mulligan (AD). See Viewing Guide

More4

8.55am Kirstie's Handmade Treasures 9.15 A Place in the Sun (11.05) Find It, Fix It, Flog It 1.10pm Heir Hunters 2.10 Four in a Bed (4.50) Find It, Fix It, Flog It 5.55 Carr Sos (AD) 6.55 Escape to the Chateau: DIY (AD) 7.55 Grand Designs, Kevin McCloud catches up with the Samsons in the Lot region of France to check how their house turned out (AD) 9.00 Astrid: Murder in Paris, Part one of two. A renowned lawyer dies in the middle of addressing the court during a trial. Later events transform a strange death into an urgent investigation. In French 10.05 Astrid: Murder in Paris, Part two of two. Astrid realises a much older case could offer important insight into the death of Ludovic Karlishian, Crime drama starring Sara Mortensen and Lola Dweeze. In French 11.15 24 Hours in A&E, A man is rushed to St George's after overturning his car onto metal railings during a high-speed collision, and a woman who has fallen over in a restaurant (AD) 12.20am 24 Hours in A&E (AD) 1.25 8.00 Out of 10 Cats Does Countdown 2.30 24 Hours in A&E (AD) 3.30-4.00 Food Unwrapped (AD)

ITV3

6.00am Classic Coronation Street (AD) 7.00 Classic Emmerdale 8.05 Bless This House 9.10 Upstairs, Downstairs 11.30 Heartbeat (AD) 1.40pm Classic Emmerdale 2.50 Classic Coronation Street (AD) 3.55 Midsomer Murders, Barnaby investigates a double murder (AD) 6.00 Heartbeat, Bernie disappears (AD) 7.00 Heartbeat, Todd Carty guest stars as an old pal of Lord Ashford who arouses the police's suspicions when he forms an unlikely friendship with a teenage criminal (AD) 8.00 Doc Martin, A new art teacher wants to out some rather alternative ideas, while a tourist seeks help from Martin (7/8) (AD) 9.00 Doc Martin, Annie Winton traps Martin on her farm, where she tries to coerce him into performing life-saving surgery on her terminally ill husband Jim (8/8) (AD) 10.00 Foyle's War, Foyle investigates a corpse found on the beach, bringing him into conflict with attempts to secure American aid for the war effort, Michael Kitchen stars (3/4) (AD) 12.10am Agatha Christie's Marple (AD) 2.10 Unwind with ITV 2.30 Teleshopping

ITV4

6.00am Great Racehorses 6.20 The Casebook of Sherlock Holmes (AD) 7.15 Dempsey and Makepeace (AD) 8.10 Magnum, PI (AD) 9.10 The Professionals (AD) 10.20 Minder (AD) 11.25 The Casebook of Sherlock Holmes (AD) 12.30pm Dempsey and Makepeace (AD) 1.35 World of Sport 1.50 The Protectors 2.20 Magnum, PI (AD) 3.25 The Professionals (AD) 4.35 Minder (AD) 5.35 World of Sport 5.45 Live Darts: European Championship, Jacqui Oatley presents coverage of day two from the Westfalenhalle in Dortmund, Germany 10.00 All Elite Wrestling: Dynamite, Action featuring the likes of Jon Moxley, Chris Jericho, Bryan Danielson and Claudio Castagnoli 12.05am On the Road, Featuring a test of the ultimate open-top sports cars (AD) 1.10 Auto Mundial 1.40 Motorsport Mundial, Including Superbike racing from Snellerton 2.10 The Protectors 2.45 Unwind with ITV 3.00 Teleshopping 4.00 The Best of the 70s 4.15 Live Women's World Cup Rugby Union, The opening quarter-final (Kick-off 4.30) At Northland Events Centre in Whangerei, New Zealand

Drama

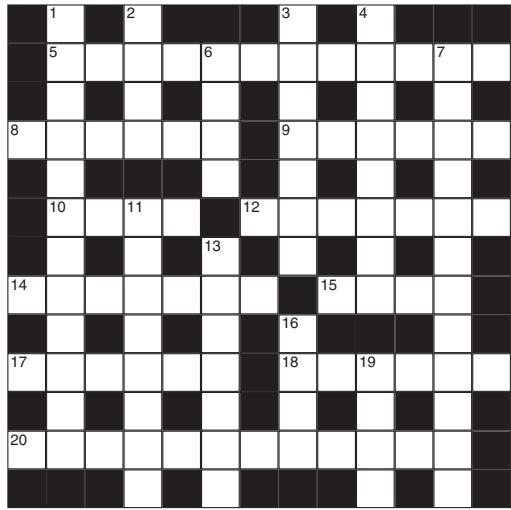
6.00am Teleshopping 7.00 'Allo 'Allo! 7.40 All Creatures Great and Small 8.40 New Tricks (AD) 10.00 Casualty (AD) 12.00 The Bill 1.00pm Classic EastEnders 2.15 Dalziel & Pascoe (AD) 4.20 All Creatures Great and Small 5.20 Waiting for God, Diana returns to Bayview 6.00 'Allo 'Allo! Irene gets rid of the money 6.35 Last of the Summer Wine 7.20 Last of the Summer Wine, A local adventurer comes unstuck 8.00 Father Brown, A gossip columnist is murdered after threatening to expose a fashion house's secrets (AD) 9.00 Detectives Christmas Special, Russell Lynch has to come to his rescue (AD) 9.40 New Tricks, Brian's judgment is tested when his own dog, along with those of others, appears to be the victim of a serial killer from the past. Richard Briers guest stars (3/8) (AD) 11.00 Spooks, An agent reveals plans to incite conflict between Hindus and Muslims (7/8) 12.20am 'Allo 'Allo! 12.55 Waiting for God 1.30 Up Wieders, Pet 2.25 A Place to Call Home 3.20 Waiting for God 4.00 Teleshopping

Yesterday

6.00am Great Continental Railway Journeys 7.10 War Above the Trenches (AD) 8.00 Top Gear (AD) 9.00 WW2 — Frontlines (AD) 10.00 World War Weird 11.00 Abandoned Engineering (AD) 12.00 Steam Train Britain (AD) 1.00pm Bangers & Cash: Restoring Classics (AD) 2.00 Great British Railway Journeys 3.00 Abandoned Engineering (AD) 4.00 World War Weird 5.00 WW2 — Frontlines (AD) 6.00 War Factories, A giant factory in Michigan 7.00 Fred Dibnah's Building of Britain (5/6) 7.30 Fred Dibnah's Building of Britain (6/6) 8.00 Rick Stein's Mediterranean Escapes, The chef joins a family feast in Corfu (AD) 9.00 Steam Train Britain, A newly built Pullman carriage is on its way to Caernarfon Station (AD) 10.00 Bangers & Cash, There's a surprise waiting for Derek in Hull (AD) 11.00 Abandoned Engineering, An abandoned prison beneath the water and a tunnel in the heart of a mountain (2/8) (AD) 12.00 Top Gear (AD) 1.00am Great Continental Railway Journeys 2.00 War Above the Trenches (AD) 3.00 Teleshopping 4.00 Cywim: Timpo (r) 6.10 Jambori (r) 6.20 Guto Gwningen (r) 6.35 Bach a Mawr (r) 6.50 Byd Tac-Du (r) 7.00 Salt Malt (r) 7.20 Awyr Iach (r) 7.35 Sion Y Chef (r) 7.50 Nos Da Cyw (r) 8.00 Peppa (r) 8.05 Digbi Draig (r) 8.20 Rapsaglawn (r) 8.35 Wibbi Sochny y Moch (r) 8.45 Loti Borlotti (r) 9.00 Blodau Rhif (r) 9.05 Stiwb (r) 9.20 Sbarc (r) 9.35 Pablo (r) 9.45 Cei Bach (r) 10.00 Blodcia Rhif (r) 10.05 De Mi Doma (r) 10.20 Sam Tán (r) 10.30 Sbarc (r) 10.45 Anifeiliaid Bach y Byd (r) 10.55 Cywion Bach (r) 11.05 Cei Bach (r) 11.20 Oda (r) 11.30 Octonots (r) 11.45 Dei a Lolf (r) 12.00 News; Weather 12.05pm Cywim, Dad a Fi (r) 12.30 Heno (r) 1.00 Cyrrw y Gynfas (r) 1.30 Pobl a'r Gerddi (r) 2.00 News; Weather 2.05 Prynwda (r) 2.30 Gwylfa (r) 3.00 News; Weather 3.05 Y Fets (r) 4.00 Awyr Fawr, Cywion Bach (r) 4.05 Ty Môr (r) 4.15 Delan a Lolf (r) 4.30 Octonots (r) 4.45 Sbarc (r) 5.00 Stwñsh: Kung Fu Panda (r) 5.55 Ffeyl 6.00 Y Sion Fwyd (r) 6.30 Ar Werth (r) 6.57 News 7.00 Wrexham 7.30 News; Weather 8.00 Wrexham — Club Nit (r) 8.55 News; Weather 9.00 Sgwrs Dan y Lloer, With the singer and politician Dafydd Iwan (r) 10.00 Pa Fath o Bobi Syl Poeni Am Bynniath? (r) 10.35-11.40 Dal y Melt (r)

MindGames

times2 Crossword No 9047



Across

5 Not allowed (12)
8 Make still or quiet (6)
9 Baby's toy (6)
10 Laugh; ditch (2-2)
12 Tuneful (7)
14 Blood relationship (7)

Down

1 Meeting deputy (4-8)
2 Father; P (4)
3 One seizing power (7)
4 Highly-skilled musician (8)
6 Mother (4)
7 Crossing attendant (8.4)
11 Spiny animal (8)
13 Acknowledgment of payment (7)
16 Ballerina's skirt (4)
19 Extinct bird (4)

Solution to Crossword 9046

E	O	F	V	E	G	B	P
V	I	V	A	L	D	I	O
E	A	I	C	I	S	E	
N	Y	L	O	N	T	U	N
U	C	O	G	E	G	E	C
P	O	S	T	H	O	R	N
T	H	O	R	N	M	Y	T
I	E	R	N	Y	Y	H	
ONUS	HARRIDAN	CAT	TER	ER	BI	JOU	
C	N	T	C	A	O		
C	A	T	E	R	E		
U	M	U	O	B	O		
ROAST	SELFISH	STUDY	ARRIESTS	THE	GOOFY	TENN	
S	N	H	A	S	E	N	T

Need help with today's puzzle? Call 0905 757 0143 to check the answers. Calls cost £1 per minute plus your telephone company's network access charge. SP: Spoke, 0333 202 3390 (Mon-Fri 9am-5.30pm).

Bridge Andrew Robson

Similar ... but different (58)

You count up your high card points but should not think of the answer as a fixed number. As the bidding progresses, some high cards will become worth more than their initial value; others less.

Deal One	♠ 7532
Dealer S	♥ 753
	♦ KQ3
	♣ KJ3
♠ K10	
♥ KJ6	
♦ 10762	
♣ 10942	
	W E
	W S
1 Pass	2 Pass
3 (1) Pass	2 (2) Pass
1 ♠ Pass	2 ♠ Pass
3 ♠ (1) Pass	2 ♠ (2) End

(1) Natural-ish second-suit to help partner evaluate.
(2) Although North is maximum in high-card points for her raise to 2♠, every single point is in partner's short minor suits, downgraded in value.

West led ♦ K10 v 3♠, East beating dummy's ♦ J with ♣ Q. At trick two, East switched to ♥ 10. This was best defence — if she cashes ♦ A, she promotes dummy's ♣ K, and declarer has two heart discards on dummy's minors.

Declarer correctly spurned the finesse — lose ♦ Q to West's ♥ K and West will lead a second club through dummy's ♣ K3. Declarer will then lose five tricks (a spade, two hearts and two clubs).

Rising with ♥ A, declarer cashed ♠ A. This catered to West holding the bare ♠ K, maximising her

chances of avoiding losing two spade tricks — she could afford one. Nothing interesting happened, and declarer now cashed ♦ A and crossed to ♦ KQ, shedding ♦ 7. She then led ♠ 3 to ♠ J, ♠ Q and ♠ K. West led ♠ 9, declarer ruffing and conceding two hearts. Nine tricks made.

Deal Two	♠ K2
Dealer S	♥ K3
	♦ 7632
	♣ 10432
♠ 1053	
♥ 765	
♦ KQ10	
♣ KJ9	
	W E
	W S
1 ♠ Pass	2 ♠ Pass
3 ♠ (1) Pass	2 ♠ (2) End

(1) Absolutely loving those kings in partner's long major suits, upgraded in value. Having only two hearts is a further plus.

West leads ♦ K10 v 3♠, as declarer winning ♦ A (ducking finery). You lead ♥ 2 to ♥ K, ♥ 3 to ♥ A, and ruff ♥ 4. You now cash ♠ K, cross to ♠ AQ and, the 3-2 split revealed, happily cash ♥ Q and concede three minor-suit cards. Ten tricks made.

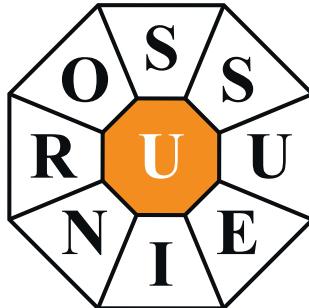
Your high cards are affected by the opposing bidding too. A holding of, say, ♠ K2 is upgraded if the suit is bid on your right (♣ A probably lies there, promoting your ♠ K). Conversely it is downgraded if there's a spade bid on your left (♣ A probably lies over your ♠ K, potentially useless).

andrew.robson@thetimes.co.uk

Brain Trainer

EASY	18	$\frac{+2/3}{\text{OF IT}}$	$+15$	$\times 2$	$70\% \text{ OF IT}$	-7	$\frac{5/7}{\text{OF IT}}$	$+11$	$\times 2$	-9	ANSWER
MEDIUM	68	$\times 3$	$+51$	$\frac{+1/5}{\text{OF IT}}$	-97	$\times 2$	$+78$	$\frac{+1/2}{\text{OF IT}}$	-99	$\frac{+1/5}{\text{OF IT}}$	ANSWER
HARDER	101	$\times 7$	$+389$	$\times 2$	$+196$	$\frac{3/4}{\text{OF IT}}$	$+891$	$\frac{+1/2}{\text{OF IT}}$	$+798$	$\frac{+1/3}{\text{OF IT}}$	ANSWER

Polygon



From these letters, make words of four or more letters, always including the central letter. Answers must be in the Concise Oxford Dictionary, excluding capitalised words, plurals, conjugated verbs (past tense etc), adverbs ending in LY, comparatives and superlatives. How you rate 18 words, average; 24, good; 28, very good; 32, excellent

Yesterday's answers

aloft, allow, alto, farl, flam, flat, flatworm, flaw, float, flor, flora, flow, foal, formal, fowl, loaf, loam, loft, malt, marl, mola, molar, molt, moral, mortal, oral, tolar, trawl, wolf, wolfram

Cell Blocks No 4614

5				12
2	2	2	2	2
6				
2	4			6

Divide the grid into square or rectangular blocks, each containing one digit only. Every block must contain the number of cells indicated by the digit inside it.

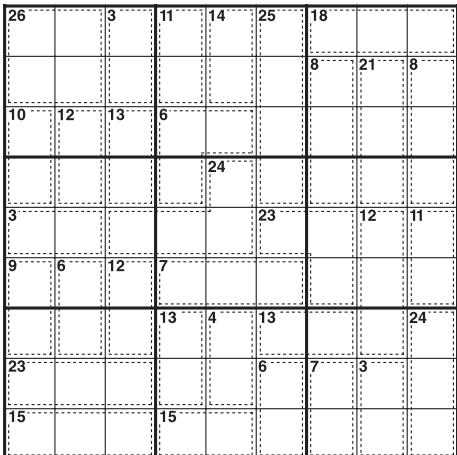
Set Square No 3297

8	\times	$-$	$= 17$
$\boxed{+}$	$\boxed{-}$	$\boxed{\times}$	
2	$\boxed{+}$	$\boxed{+}$	$= 12$
$\boxed{+}$	$\boxed{+}$	$\boxed{-}$	
11	$=$	$=$	$= 33$
4			

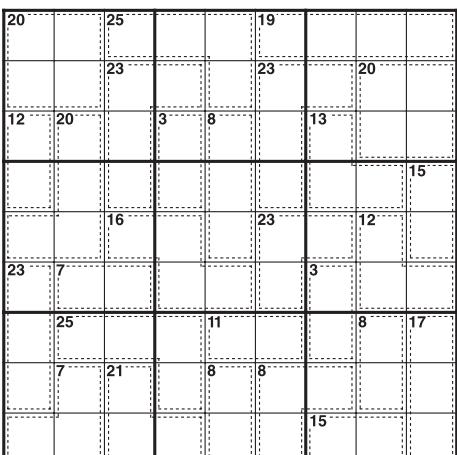
Enter each of the numbers from 1 to 9 in the grid, so that the six sums work. We've placed two numbers to get you started. Each sum should be calculated left to right or top to bottom.

Please note, BODMAS does not apply

Killer Moderate No 8564



Killer Deadly No 8565



As with standard Sudoku, fill the grid so that every column, every row and every 3x3 box contains the digits 1 to 9. Each set of cells joined by dotted lines must add up to the target number in its top-left corner. Within each set of cells joined by dotted lines, a digit cannot be repeated.

Cluelines Stuck on Sudoku, Killer or KenKen? Call 0901 293 6263 before midnight to receive four clues for any of today's puzzles. Calls cost £1 plus your telephone company's network access charge. SP: Spoke, 0333 202 3390 (Mon-Fri 9am-5.30pm).

Solutions

Quick Cryptic 2253

W	A	S	H	E	N	M	A	S	S	E	E
H	U	R	L	I	T	C	E	R	F	G	R
I	N	S	T	O	R	S	A	D	E	F	H
S	T	P	P	G	U	T	L	O	M	P	J
T	P	P	G	U	T	L	O	D	R	S	K
E	L	E	M	E	N	T	O	N	T	N	O
M	E	N	T	O	N	T	O	N	T	N	O
P	U	B	E	H	I	N	D	B	A	S	R
B	E	H	I	N	D	B	A	S	R	M	T
E	H	I	N	D	B	A	S	R	M	T	O
A	S	R	M	T	O	E	N	T	N	O	G
N	T	N	O	G	G	O	O	F	F	G	O
O	G	G	O	F	F	O	O	E	E	E	O

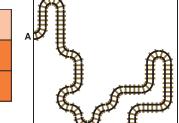
Codeword 4730

I	B	A	L	M	H	I	S	E	E
I	D	U	O	A	I	O	E	R	G
I	N	S	T	R	E	J	O	D	P
I	S	T	R	E	P	E	J	O	R
I	T	P	P	G	U	T	L	O	S
I	L	A	Z	Y	O	K	D	U	E
I	E	M	E	N	T	O	N	T	G
I	N	S	T	R	E	P	E	J	R
I	O	R	A	S	M	A	N	T	H
I	N	S	T	R	E	P	E	J	R

Kakuro 3293

3	1	3	1	2	4	3
1	2	6	8	9	3	1
5	4	6	8	9	3	1
8	9	5	9	8	3	7
7	8	9	5	9	8	3
4	9	6	8	7	2	5
7	9	6	8	7	2	5
9	5	7	8	4	2	1
7	9	8	5	4	1	3
9	8	6	7	8	5	3

Train Tracks 1770



Sudoku 13,586

5	3	8	9	2	1	7	5	3	2
9	7	2	4	5	3	2	4	7	9
1	2	8	9	7	5	6	4	3	1
6	3	7	2	8	4	1	9	5	2
3	4	9	6	3	1	7	8	2	5
2	5	6	1	4	7	3	8	9	4
7	4	1	3	2	9	8	5	6	2
8	6	5	3	7	4	9	1	2	3
6	4	2	1	9	7	3	6	8	5
1	9	7	2	3	8	6	9	3	4

Sudoku 13,587

5	3	8	9	2	1	7	5	3	2
9	7	2	4	5	3	2	4	7	9
1	2	8	9	7	5	6	4	3	1
6	3	7	2	8	4	1	9	5	2
3	4	9	6	3	1	7	8	2	5
2	5	6	1	4	7	3	8	9	4
7	4	1	3	2	9	8	5	6	2
8	6	5	3	7	4	9	1	2	3
6	4	2	1	9	7	3	6	8	5

